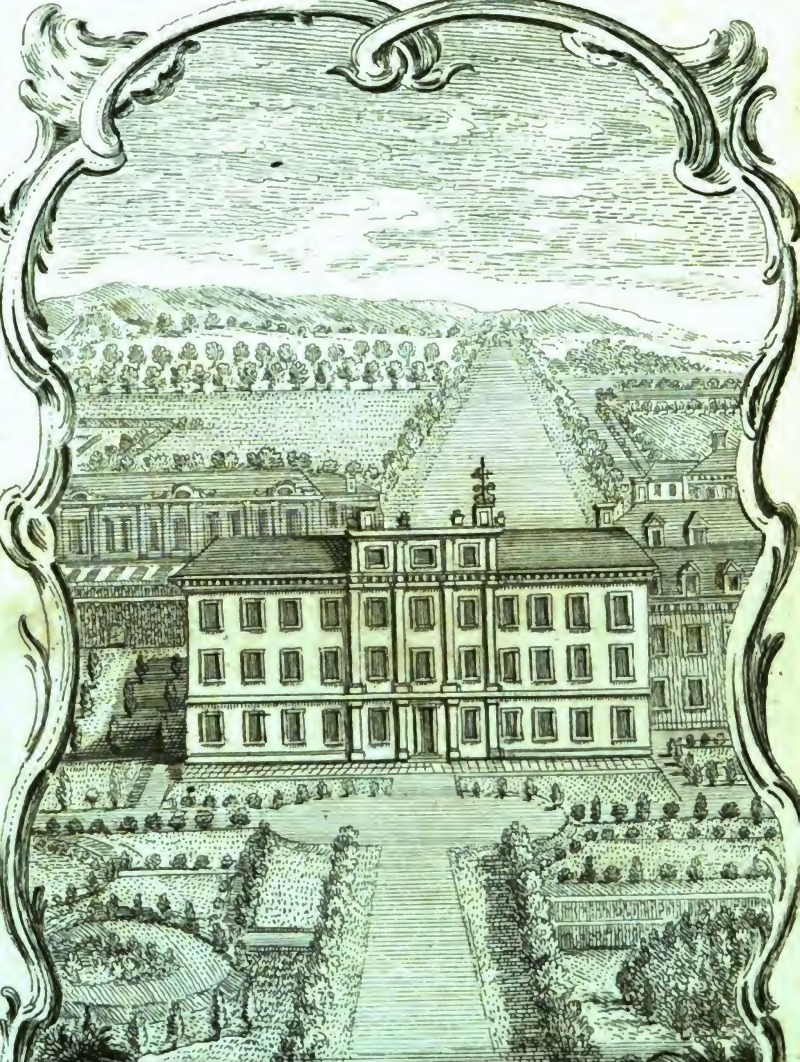




*Deliciæ britannicæ, or, The curiosities of
Hampton-Court and Windsor-Castle, delineated*

George Bickham

Kensington

Gough
Mildred & Co.

No. 4.



2



S. r. Ant. v. Wandryck G. Bickham sc.

DELICIAE BRITANNICÆ;

OR, THE

CURIOSITIES

OF

KENSINGTON, HAMPTON COURT,

AND

WINDSOR CASTLE,

DELINEATED;

WITH

OCCASIONAL REFLECTIONS;

And embellished with

COPPER-PLATES of the Three PALACES, and
adorn'd with several other CUTS.

By GEORGE BICKHAM.

The Whole attempted with a View, not only to engage the
Attention of the Curious; but to inform the Judgments
of those, who have but the least Taste for the Art of
Painting.

Utile dulci.—

HOR.

He, and He only aims aright,
Who joins Instruction with Delight.

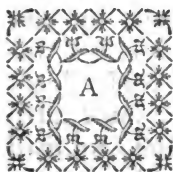
THE SECOND EDITION, with Additions.

L O N D O N :

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And by GEORGE BICKHAM, in *May's-Buildings*, *Covent-
Garden*. [Price Three Shillings.]



The P R E F A C E.



THE principal Design of the following Treatise is to set the best Pieces of the best Painters in the fairest and most advantageous Point of Light, we flatter ourselves that some few previous Reflections on the Nature and Beauty of that Art, in which they so happily excelled, will be thought no improper, or disagreeable Amusement.

AMONG all the curious and delightful Arts, that of Painting (says Monsieur *de Piles*, who was a Connoisseur, and a famous *French* Writer) has always met with the most Admirers; insomuch, that the Number of them almost includes all Mankind. And amongst these, there are Multitudes daily found, who value themselves on the Knowledge of it; either, because they frequently are admitted into the Conversation of some of the best Painters, who have expatiated on the Beauties of their Profession; or, because they have had an Opportunity of seeing some of the most accurate Performances in that Way; or lastly, because their Taste is by Nature good. That Knowledge of theirs, however, (if it may with Propriety be so called) is so very superficial, and so ill-grounded, that they are altogether incapable of giving any tolerable Description of those particular Touches, wherein the Beauty of those Works, with which they are so highly transported, particularly consists; or to account for the Errors and Imperfections of the greater

Part of those, which they too partially censure and condemn.

THE Art of Painting has likewise been displayed, in a very pompous Manner, by one *Bellori*, an ingenious *Italian* Writer, and accurate Judge, but as he who reads his Dissertation, with any Degree of Pleasure, must have a Taste for the Philosophy of *Plato*, we shall purposely wave it, as being agreeable, comparatively speaking, but to a very few.

WITHOUT having Recourse, however, to any such abstruse Speculations, we may entertain a just Idea enough of the Perfections of Painting, not only from those numerous Qualifications, which are absolutely necessary to form a skilful Professor, but from the uncommon Honours that have been paid to the Art, by the greatest Monarchs in all Ages.

THE Accomplishments then, which are properly required, are these that follow.

FIRST, *A good Judgment*, that he may do nothing against Reason, and Verisimilitude, or a Conformity to Truth.

SECONDLY, *A docible Mind*, that he may profit by Instructions, and receive, without Arrogance, the Opinion of every one, and principally of knowing of Men.

THIRDLY, *A noble Heart*, that he may propose Glory to himself, and Reputation, rather than Riches.

FOURTHLY, *A Sublimity, and Reach of Thought*, to conceive readily, to produce beautiful Ideas; and to work on their Subjects nobly, and after a lofty Manner, wherein we may observe something, that is delicate, ingenious and uncommon.

FIFTHLY,

FIFTHLY, *A warm and vigorous Fancy*, to arrive, at least, to some Degree of Perfection, without being tired with the Pains and Study, which are required in Painting.

SIXTHLY, *Health*, to resist the Dissipation of Spirits, which are apt to be consumed by unwearied Diligence, and constant Application.

SEVENTHLY, *Youth*, because Painting requires a great Experience, and a long Practice.

EIGHTHLY, *Beauty, or Handsomeness*, because a Painter delineates himself in all his Pictures; and Nature loves to produce her own Likeness.

NINTHLY, *A convenient Fortune*, that he may give his whole Time to Study, and may work chearfully, without being haunted with the dreadful Image of Poverty, ever present in his Mind.

TENTHLY, *Labour*, because the Speculation is Nothing without the Practice.

ELEVENTHLY, *A Love for his Art*. We suffer nothing in the Labour, which is pleasing to us: Or if it happened that we suffer, we are pleased with the Pain. And

LASTLY, *To be under the Discipline of a knowing Master*, &c. because all depends on the Beginnings; and because, commonly the Scholar takes the Manner of his Master, and is formed according to his Gusto.

If then, so many noble Qualities, as are here enumerated, are requisite for the Attainment of this single Art, surely he must be insensible, that is not touched with its Beauties.

THE Charms of Painting will further appear, if we consider the Advantage it has over all other Arts, and the Honours that have in all Ages been paid to the Professors of it.

THOUGH Poetry, it is true, is her Sister-Art, yet even she with her Allurements, cannot stand in Competition with her. For herein, her Superiority consists, that amongst so great a Diversity of Languages, she makes herself understood by all the Nations of the World; and that she is necessary to all other Arts, because of the need which they have of demonstrative Figures, which often give more Light to the Understanding, than the clearest Discourses we can make: *Horace* in his Art of Poetry, says,

*Hearing excites the Mind by slow Degrees ;
The Man is warm'd at once by what he sees.*

THIS Art, moreover, by its Altar-pieces, and other beautiful Decorations, has been very serviceable to Religion itself, and has made stronger Impressions on the Mind, than the most elaborate Discourse. *Gregory of Nice*, after having made a long and beautiful Description of *Abraham's* Oblation of his Son *Isaac*, concludes in the following Terms. “ I have often cast my Eyes upon a Picture, “ which represents this moving Object, “ and could never withdraw them without “ Tears. So well did the Picture represent the “ Thing itself, even as if the Action were then “ passing before my Sight.

WE shall now conclude with shewing what Testimonies of Respect and Esteem were paid the ancient Painters, by Persons of the highest Distinction.

THE greatest Lords, whole Cities, and their Magistrates of old, (says *Pliny*) took it for an Honour

Honour to obtain a Picture from the Hands of the ancient Painters. And in the 10th Chap. of his 35th Book he informs us, that it was by the Authority of *Alexander* himself, that the young Gentlemen at *Sicyon*, and afterwards throughout all *Greece*, learnt, before all other Things, to *Design* upon Tables of Boxen-wood; and that the first Place among all the liberal Arts was given to Painting.

Demetrius gave incontestible Proofs of his uncommon Regard for the Professors of Painting, even when he was besieging the City of *Rhodes*: For he was pleased to employ some Part of that Time, which he owed to the Care of his Arms, in visiting *Protogenes*, who was then drawing the Picture of *Jalyfus*. This *Jalyfus* (as *Pliny* assures us) hindred *Demetrius* from taking *Rhodes*, for fear he should burn the Pictures; and not being able to take the Town on any other Side, he was pleased to spare the Painting, rather than take the Victory, which was already in his Hands.

Alexander had no greater Pleasure, than when he was in the Painting-room of *Apelles*, where he commonly was found. And that Painter once received a sensible Testimony of the great Esteem and Regard which that Monarch had for him; for having caused him to paint *Campaspe*, one of his favourite Concubines, quite naked, on Account of her incomparable Beauty, and perceiving that *Apelles* was smitten with her Charms, he generously made him a Present of the dear Object of his Wishes.

BUT to come nearer to our own Times.

Francis

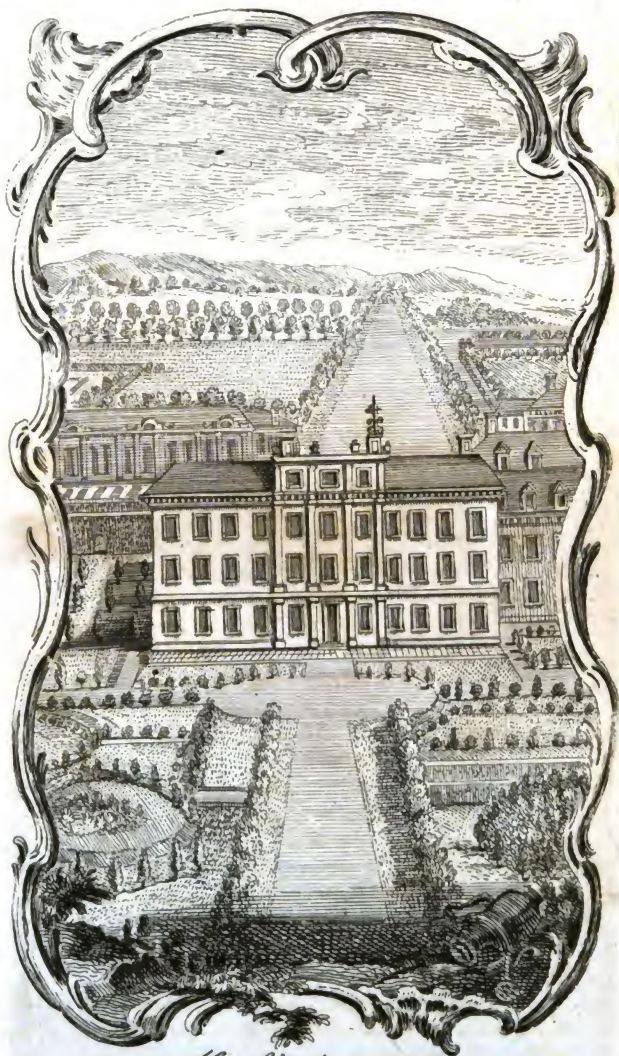
Francis the First, King of *France*, was so charmed with Painting, that he allured out of *Italy* all the best Masters; and amongst others, *Leonardo de Vinci*, who after having continued with him for some Time, died at *Fontainebleau*, in the Arms of that great Monarch, who could not behold his Death without shedding Tears over him.

Charles the Fifth, has adorned *Spain* with the noblest Pictures that are now remaining in the World. That Emperor one Day took up a Pencil, which fell from the Hand of *Titian*, who was then drawing the Picture, and upon *Titian's* paying him a Compliment on that Occasion, he made him this immediate Reply, *Titian* has merited the Service of *Cæsar*. And the Author of the Life of *Titian* assures us, that Emperor valued himself more on his being made thrice Immortal by the Pencil of that inimitable Artist, than in subduing whole Kingdoms.

IN short, that Monarch had such a Regard for *Titian*, that he loaded him with Riches. And whenever he sent him any Money, which for the Generality, was a considerable Sum, he always did it with this obliging Testimony, that his Design was not to pay him the Value of his Pictures, because they were above any Price; in Imitation of Worthies of Antiquity, who bought the rarest Pictures with Bushels of Gold; without weighing it, or counting the Number of the Pieces therein contained.

I SHALL mention but one Instance more, and so conclude: *Lewis* the XIVth, of *France*, showed as much Love for Painting at Home, as he did for Courage Abroad, and testified his Taste for it by the vast Encouragement he gave, and the valuable Presents which he made to *Le Brun*, who was his favourite Painter. He founed likewise an Academy for bringing the Art of Painting to its utmost Pitch and Perfection. And Monsieur *Colbert*, who was prime Minister, honoured it, not only with his Favour and Protection, but his frequent Visits.

As to those Testimonies of Love and Esteem, which have been paid to the Professors of this Art in our own Nation, they are sufficiently demonstrated in the ensuing Discourse.



Kensington

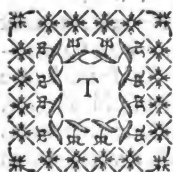
G. Bickham sc.



DELICIAE BRITANNICÆ.

BOOK I.

THE ROYAL PALACE OF KENSINGTON.

 HIS Palace joins to *Hyde-Park*, at about two Miles distance from *London*, on the North West Side; it was purchased of the Earl of *Nottingham* by King *William III.* who made several Additions to it, which caused the Building to be somewhat irregular without, but its Apartments are very fine, and well-disposed within, containing a very large and invaluable Collection of original Paintings.

THE Avenue leading from *St. James's*, through *Hyde-Park* to this Palace, is extremely grand; and the Lamps on each Side placed at equal Distances, which being lighted at Night, when the Court is there, appear very magnificent.

THROUGH the base Court, we enter, at a large Portico, into a Stone Gallery, leading to the great Stair-Cafe, which consists of several Flights of black Marble

2. The ROYAL PALACE

Steps, with fine wrought Iron Ballisters. The Painting represents a Gallery, or several Balconies with Groupes of Figures representing Yeomen of the Guard, and Spectators, among whom are drawn Mr. *Ulrick*, commonly called the young *Turk*, in his *Polonese* Dress, as he waited on the late King *George*, *Peter* the Wild Boy, &c. the Stair-Case is richly decorated, and painted by Mr. *Kent*.

The FIRST ROOM.

OVER the Chimney in this Room is a Picture of one of the *Graces*, representing the Character of *Painting*, dictated to by *Cupid*. This Picture is in a grand Taste, and said to be of *Guido Reni*: Without any Doubt it is in his Style, and is a pleasing Picture.

GUIDO RENI was born at *Bologna*, in the Year 1575, and having learned the Rudiments of Painting under *Denis Calvert*, a *Flemish* Master, was refined and polished in the School of the *Carracci's*.

GUIDO, says *Du Fresnoy*, chiefly imitated *Ludovico Carracci*, yet retained always somewhat of the Manner which his Master *Denis Calvert*, the *Fleming*, taught him. This *Calvert* lived at *Bologna*, and was Competitor and Rival to *Ludovico Carracci*. Guido made the same Use of *Albert Durer*, as *Virgil* did of old *Ennius*, borrowed what pleased him, and made it afterwards his own: That is, he accommodated what was good in *Albert* to his own Manner: Which he executed with so much Gracefulness and Beauty, that he alone got more Money, and more Reputation in his Time, than his own Masters, and all the Scholars of the *Carraccies*, though they were of greater Capacity than himself. His Heads yield no Manner of Precedence to those of *Rafaelle*.

HE acquired some Skill also in *Musick*, by the Instructions of his Father, who was an eminent Professor of that Art. Great were the Honours he received from Pope *Paul V.* from all the Cardinals, and Princes of *Italy*; from the French King *Lewis XIII.* from *Philip IV.* of

of Spain: And also from *Uladislaus*, King of *Poland* and *Sweden*; who, besides a noble Reward, made him a Compliment, in a Letter under his own Hand, for an *Europa* he had sent him. He was extremely handsome, and graceful in his Person; and so very beautiful in his younger Days, that his Master *Ludovico*, in painting his Angels, took him always for his Model. Nor was he an Angel only in his Looks, if we may believe what the Cavalier *Giuseppino* told the Pope, when he asked his Opinion of *Guido's* Performances, in the *Capella Quirinale*: "Our Pictures, said he, are the Works of Mens Hands; but these are made by Hands divine."

In his Behaviour he was modest, gentle, and very obliging, lived in great Splendor, both at *Bologna* and *Rome*, and was only unhappy in his immoderate Love of Gaming: To which in his latter Days he had abandoned himself so entirely, that all the Money he could get by his Pencil, or borrow upon Interest, being too little to supply his Losses, he was at last reduced to so poor and mean a Condition, that the Consideration of his present Circumstances, together with Reflections on his former Reputation, and high Manner of Living, brought a languishing Distemper upon him, which occasioned his Death, in the Year 1642, and 67th of his Age.

THERE are several Designs of this great Master, in print, etched by himself.

THE Tapestry of this Room is very fine, representing the Goddess *Diana* hunting, and killing the Wild Boar.

In one Corner of the Room is a Marble Statue of *Venus*, with an Apple in her Hand; and in another, the Statue of *Bacchus*, the Head of which is a finished Piece; but the Body is by no means equal to it, and seems to have belonged to another Head.

The SECOND ROOM.

OVER the Chimney is a very fine historical Picture of *Cupid* admiring *Psyche* sleeping, by *Van Dyck*. The

Figure of *Psyche* is most agreeably disposed, finely and genteely drawn, coloured, and tenderly pencil'd to the utmost Degree, without softening away the Beauty of the Tints, which makes a Picture rather woolly than fleshy; there is in the Face a delightful Expression of sleeping Beauty.

THE whole Picture gives as entertaining an Idea as any one that ever was painted, and deserves to be put in a Light, where it may be more seen, which would make it still the more admired.

THERE are hung several Pictures on each Side, as a three-quarter Picture of King *Charles* the First; his Queen also, both finely painted by *Van Dyck*. King *Henry* the Eighth, and the Comptroller of his Household, by *Holbein*.

THE Duke and Dutches of *York*, by that lovely Painter Sir *Peter Lely*, as also King *William* and Queen *Mary*, when Prince and Princess of *Orange*, over the Doors, by the same Hand, of whose great Beauties we shall give a more particular Account when we come to his later Pictures; but of his Life in general, the following is the Account given by Mr. *Graham*.

SIR *Peter Lely* was born in *Westphalia*, in the Year 1617, where his Father, being a Captain, happened to be then in Garrison. He was bred up for some Time in the *Hague*, and afterwards committed to the Care of one *De Grebber*, of *Haerlem*.

HE came over into *England*, in the Year 1641, and pursued the natural Bent of his Genius in Landscapes, with small Figures, and historical Compositions; but finding the Practice of painting after the Life generally more encouraged, he applied himself to Portraits, with such Success, that, in a little Time he surpassed all his Contemporaries in *Europe*.

HE was very earnest in his younger Days to have finished the Course of his Studies in *Italy*; but the great Business in which he was perpetually engaged, did not allow him so much Time: To make himself Amends, he resolved, at last, in a numerous, but well-chosen, Collection of the Drawings, Prints, and Paintings,

ings, of the most celebrated Masters, to bring the *Roman* and *Lombard* Schools home to him. And what Benefit he reaped from this Expedient, was sufficiently apparent in that admirable Style of Painting, which he formed to himself, by daily conversing with the Works of those great Men; in the Correctness of his Drawing, and the Beauty of his Colouring; but especially in the graceful Airs of his Figures; the pleasing Variety of his Postures, and his genteel Negligence, and loose Manner of Draperies: In which Particular, as few of his Predecessors were equal to him, so all succeeding Artists must stand obliged to his happy Invention, for the noble Pattern which he has left them for Imitation.

He was recommended to the Favour of King *Charles I.* by *Philip* Earl of *Pembroke*, then Lord Chamberlain of his Household; and drew his Majesty's Picture, when he was Prisoner in *Hampton-Court*. Which Picture is now in the Possession of his Grace the Duke of *Somerset*, at *Sion-House*, and of which we shall speak hereafter.

SIR Peter Lely was also much in Esteem with *K. Charles II.* who made him his Painter, conferred the Honour of Knighthood upon him, and would often times take great Pleasure in his Conversation, which he found to be as agreeable as his Pencil. He was likewise highly respected by all the People of Eminence in the Kingdom; and indeed so extraordinary were his natural Endowments, and so great his acquired Knowledge, that it would be hard to determine, whether he was a better Painter, or a more accomplished Gentleman; or whether the Honours which he has done his Profession, or the Advantages which he derived from it, were the most considerable. But as to his Art, certain it is, that his last Pieces were his best; and that he gained Ground, and improved himself every Day, even to the very Moment in which Death snatched his Pencil out of his Hand, in an Apoplectic Fit, in the 63d Year of his Age, and in the Year of our Lord 1680.

THE Ceiling of the Room we are now speaking of is painted by *Mr. Kent*, with the Representation of *Minerva*,

6 *The* ROYAL PALACE

nerva, the Goddess of Wisdom, with several Emblems of the Arts and Sciences.

The THIRD ROOM.

THE late Queen's Apartment. The Tapestry-Hangings here are very beautiful, and represent a *Dutch* Winter-piece. In which are introduced Prospects of Mountains, &c, and the various Diversions peculiar to the Natives of *Holland*. They were made by Mr. *Vanderbank* in *Great Queen-street*.

OVER the Chimney is a Picture of King *Charles II.* King *James II.* and their Sister the Princess of *Orange*, when Children, by *Van Dyck*.

THIS is another Miracle of *Van Dyck*, and is as near as the Art of Painting can come to Nature in the most difficult Part, which is Youth and Beauty; if this Picture was rightly valued, it ought to have a better Light, in a Room on purpose to hang it in, where there should not be the least Thing to take the Eye from it; and it might then afford a delightful Entertainment to a true Judge and Lover of Painting for many Hours of his Life.

IT hangs fronting the Light, which is a very bad Situation for so fine a Picture; and this, as all fine Pictures, which shew so great a Genius, and so difficult a Study to have performed, ought rather to have Places made for them, than to be only mixt with the other trifling Ornaments of a Room. If a real Regard for Painting was in Fashion, Noblemen and Gentlemen who have such sort of invaluable Treasures as the abovementioned, would build Places on purpose for them, that they might have a Feast for the Curious, much more pleasing than the present Manner of Entertaining: And as we have now some Noblemen and Gentlemen, who think in this Way, we hope, by their Example, the Number will encrease, and that this glorious Art will revive once more under the Countenance and Encouragement of the *Great and Wise*.

THE present *Great and Wise*, who are Lovers of
Painting,

Painting, will soon be known in this Work, by the judicious Collections they have made, and who at a great Expence, have brought into *England* very many noble Pictures of great Value, by which our Country is not a little enriched, and which will make us reckoned abroad, an ingenious, rather than rusticated, brutish People, as all are accounted by polite Nations, who do not properly esteem the Arts and Sciences.

WE shall conclude what we have to say on this Picture by observing, that one Touch, more or less, would not have made it so beautiful as it is.

The F O U R T H R O O M.

IN this Room is a Painting representing a Skirmish, or Battle, between the *Germans* and *Italians*, by *Holbein*.

A PICTURE of *Danaë*, with *Jupiter* descending in a Shower of Gold; and the Widow *Eliot*, finely painted by our Countryman *Riley*.

JOHN RILEY was born in the City of *London*, in the Year 1746, and was instructed in the Rudiments of Painting by Mr. *Zouft*, and Mr. *Fuller*; but left them while he was very young, and began to practise after the Life; yet acquired no great Reputation, till, by the Death of Sir *Peter Lely*, his Friends being desirous that he should succeed that excellent Master in the Favour of King *Charles II.* engaged Mr. *Chaffinch* to fit to him for his Picture; which he performed so well, that the King, upon Sight of it, sent for him, and having employed him in drawing the Duke of *Grafton's* Portrait, and soon after his own, took him into his Service, honoured him with several obliging Testimonies of his Esteem, and withal gave this Character of his Works, that he painted both *Inside and Outside*.

UPON the Accession of King *William* and Queen *Mary* to the Crown, he was sworn their Majesties Principal Painter; which Place he had not enjoyed in the preceding Reign, tho' King *James* and his Queen were both pleased to be drawn by his Hand. He was very diligent in the Imitation of Nature; and by studying the

8 *The* ROYAL PALACE

Life, rather than following any particular Manner, arrived at a pleasant and most agreeable Style of Painting. But that which eminently distinguished him from all his Contemporaries, was his peculiar Excellence in a *Head*, and especially in the Colouring Part; wherein some of his Pieces were so very extraordinary, that Mr. *Riley* himself was the only Person who was not charmed with them.

HE was a Gentleman extremely courteous in his Behaviour, engaging in his Conversation, and prudent in all his Actions. He was a dutiful Son, an affectionate Brother, a kind Master, and a faithful Friend. He never was guilty of a Piece of Vanity, too common among Artists, of saying mighty Things on his own Behalf; but contented himself with letting his Works speak for him; which, plentifully dispersed over other Nations, as well as our own, were indeed every where very eloquent in his Commendation.

HE had for several Years been violently persecuted by the *Gout*; which, after many terrible Assaults, flying at last into his Head, brought him to his Grave, in the Year 1691, and 46th of his Age, exceedingly lamented by all who had the Happiness of being acquainted either with him or his Works.

The FIFTH ROOM.

HERE is a Painting of our Saviour laid in the Sepulchre, by *Titian*.

ANOTHER Representation of him on the Cross, by the same Hand.

THESE Pieces have their Beauties; but as his more capital Pictures will give us great Scope to speak of his wondrous Performance and Knowledge, we shall defer it till we come to those, and now give the Reader his Life.

TITIANO, the most universal Genius of all the *Lombard-School*, the best Colourist of all the Moderns, and the most eminent for *Histories*, *Landscapes*, and *Portraits*, was born at *Cadore*, in the *Venetian Territories*, in the Year

Year 1477, being descended from the ancient Family of the *Vecelli*.

HE was bred up in the School of *Gio. Bellino*, at the same Time with *Giorgione*; but improved himself more by the Emulation that was betwixt him and his Fellow-Disciple, than by the Instructions of his Master. He was censured indeed by *Michel Angelo Buonarruoti*, for want of Correctness in Design, a Fault common to all the *Lombard* Painters, who had not been acquainted with the Antiquities; yet that Defect was abundantly supplied in all the other Parts of a most accomplished Artist. He made three several Portraits of the Emperor *Charles V.* who loved him so entirely, that he honoured him with Knighthood, created him Count *Palatine*, made all his Descendents Gentlemen, and assigned him a considerable Pension out of the Chamber of *Naples*.

RIDOLPHI, in his Life of *Titian*, says, That Emperor one Day took up a Pencil, which fell from the Hand of the Artist, who was then drawing his Pictures; and upon the Compliment which *Titian* made him on the Occasion, he said these Words, *Titian has deserved to be served by Cæsar*. And in the same Life it is remarkable, that the Emperor valued himself, not so much in subjecting Kingdoms and Provinces, as that he had been thrice made immortal by the Hand of *Titian*.

WHEN the greatest Lords, who composed the Court of that Emperor, were not able to refrain from some Marks of Jealousy, upon the Preference which he made of the Person and Conversation of *Titian*, to that of all his other Courtiers, he freely told them, *That he could never want a Court, or Courtiers; but he could not have Titian always with him*. Accordingly he heaped Riches on him, and whensoever he sent him Money, which, ordinarily speaking, was a great Sum, he always did it with this obliging Testimony, *That his Design was not to pay him the Value of his Pictures, because they were above Price*. After the Example of the Worthies of Antiquity, who bought the rarest Pictures with Bushels
of

of Gold, without counting the Weight, or the Number of Pieces, *In nummo aureo, mensurâ accepit, non numero*, says *Pliny*, speaking of *Apelles*.

TITIAN also painted *Philip II.* the Son of this Emperor; he painted likewise *Solyman*, Emperor of the *Turks*, two Popes, three Kings, two Empreſſes, ſeveral Queens, and almoſt all the Princes of *Italy*, together with the famed *Lud. Ariſto*, and *Peter Areſtine*, his intimate Friends. Nay, ſo great was the Name and Reputation of *Titian*, that there was hardly a Perſon of any Eminence then living in *Europe*, from whom he did not receive ſome particular Mark of Eſteem.

“TITIAN, ſays *Du Freſnoy*, was one of the greateſt
 “Colouriſts that ever was known. He deſigned with
 “much more Eaſe and Practice than his Fellow-Diſ-
 “ciple *Georgiane*. There are to be ſeen Women and
 “Children of his Hand, which are admirable, both for
 “the Deſign and Colouring. The Guſto of them is
 “delicate, charming, and noble, with a certain pleaſing
 “Negligence of the Head-dreſſes, the Draperies, and
 “Ornaments of Habits, which are wholly peculiar to
 “him. As for the Figures of Men, he has deſigned
 “them but moderately well. There are ſome of his
 “Draperies, continues the ſame Author, which are
 “mean, and favour of a little Guſto. His Painting is
 “wonderfully glowing, ſweet, and delicate. He
 “made Portraits, which were extremely noble; the
 “Attitudes of them being very graceful, grave, diverſi-
 “fied, and adorned after a becoming Faſhion.

“No Man ever painted Landscape with ſo great a
 “Manner, ſo good a Colouring, and with ſuch a Re-
 “ſemblance of Nature. For eight or ten Years Space, he
 “copyed with great Labour and Exactneſs whatſoever
 “he undertook; thereby to make himſelf an eaſy Way,
 “and to eſtabliſh ſome general Maxims for his future
 “Conduct.

“BESIDES the excellent Guſto which he had of
 “Colours, in which he excelled all mortal Men, he
 “perfectly underſtood how to give every thing the
 “Touches which were moſt ſuitable, and proper to
 “them;

“ them ; such as distinguished them from each other ;
 “ and which gave the greatest Spirit, and the most
 “ Truth. The Pictures which he made in his Begin-
 “ ning, and in the Declension of his Age, are of a dry
 “ and mean Manner.”

TITIAN was of a Temper so wonderfully obliging and generous, that his House at *Venice* was the constant Rendezvous of all the *Virtuosi*, and People of the best Quality. He was so happy in the Constitution of his Body, that he never had been sick, till he was seized with the Plague, when he was Ninety-nine Years of Age, of which he died in the Year 1576, full of Honour, Glory and Riches, leaving behind him two Sons, *Pomponio* and *Oratio* ; the eldest bred to the Church, and well preferred ; the other painted several Portraits that might stand in Competition with those of his Father’s Hand. He had likewise a Brother *Francesco Vecellio*, who made a great Proficiency in Painting.

TITIAN’s Disciples were *Paulo Veronese*, *Giacomo Tintoret*, *Giacomo da Ponte Bassano*, and his Sons.

THE next Pictures in this Room, are, two Heads of Queen *Mary I.* and Queen *Elizabeth*, when Children, by *Holbein*.

THE late Queen *Anne*, when an Infant, by Sir *Peter Lely*. This Picture is fine, tender and clear ; but not so well drawn as it ought to be.

OUR Saviour healing the Sick in the Temple, by *Verrio*.

OUR Saviour calling St. *Matthew* from the Receipt of Custom, by *Annibale Carracci*, a Prince of Painters, whose Beauties we shall speak of also in the most capital Pictures we are so happy to have here, and now give his Life.

ANNIBALE CARRACCI was born at *Bologna*, in the Year 1560, and was a Disciple of his Cousin *Ludovico Carracci*. Among his other admirable Qualities, he had so prodigious a Memory, that whatever he had once seen, he never failed to retain, and make his own : So that at *Parma*, he acquired the Sweetness and Purity of *Correggio* ; at *Venice*, the Strength and Distribution

of

of Colours of *Titian* ; and at *Rome*, the *Correctness* of Design, and beautiful Forms of the Antique : And by his wonderful Performances in the *Palazzo Farnese*, he soon made it appear, that all the several Perfections of the most eminent Masters, his Predecessors, were united in himself alone. In his Conversation he was friendly, plain, honest, and open-hearted ; very communicative to his Scholars, and so extremely kind to them, that he generally kept his Money in the same Box with his Colours, where they might have Recourse to either, as they had Occasion. But the Unhappiness of his Temper inclining him naturally to Melancholy, the ill Usage which he received from the Cardinal *Farnese* (who, through the Persuasions of an ignorant *Spaniard*, his Domestick, gave him but a little above 200 *l.* Sterling for his eight Years Study and Labour) so confirmed him in it, that he resolved never more to touch his Pencil : And had undoubtedly kept his Resolution, had not his Necessities compelled him to resume it. Yet notwithstanding, so far did his Chagrin by Degrees gain upon him that at certain Times it deprived him of the right Use of his Senses : And at last betrayed him into some Irregularities, which, concealing from his Physicians, he met with the same Fate as *Rafaëlle*, in the like Case, had done before him ; and seemed to copy that great Master, as well in the Manner of his Death, as he had imitated him all his Life long in his Works. Nay, such was the Veneration he had for *Rafaëlle*, that it was his Death-bed Request, to be buried in the very same Tomb with him ; which was accordingly done in the *Pantheon*, or *Rotunda*, at *Rome*, in the Year 1609, in the 50th Year of his Age.

DU FRESNOY says, that *Annibale Carracci*, in a very little Time, excelled his Master *Ludovico* in all parts of Painting. He imitated, says he, *Correggio*, *Titian*, and *Rafaëlle*, in their different Manners as he pleased ; excepting only, that you see not in his Pictures, the Nobleness, the Graces, and the Charms of *Rafaëlle* : And his Out-lines are neither so pure, nor so elegant as his. In all other Things, he is wonderfully accomplished, and of an universal Genius.

THERE

THERE are several Prints extant, of the *Blessed Virgin*, and of other Subjects, etched by the Hand of this incomparable Artist.

IN the Room we are now speaking of is a Picture of *Henry the Fourth of France*, by *Titian*.

AND several Heads by *Rafuëlle*.

The SIXTH ROOM.

IN this Room, or rather Gallery, are the Pictures of King *Henry the Eighth*, and his Consort *Katharine of Arragon*, both painted by *Holbein*.

KING *Phillip of Spain*, and Queen *Mary* his Consort, by the same Hand.

KING *Charles II.* the Face by Sir *Peter Lely*, the Posture by another Hand.

KING *James the First*, by *Van Dyck*; the Face after a Limning, but the Posture, as Hands, &c. are by *Van Dyck*, and is a fine Picture, drawn by the Command of King *Charles I.*

QUEEN *Elizabeth*, in a *Chinese* Dress, drawn when she was Prisoner at *Woodstock*.

KING *James II.* when Duke of *York*, and his Queen, are both fine Pictures, by Sir *Peter Lely*.

KING *William III.* and Queen *Mary*, in their Coronation-Robes, by Sir *Godfrey Kneller*. The Head of the King was extremely like, but the Colouring seems too even, or not varied enough in the Face, and is full swarthy; the Posture is but mean to the Generality of Sir *Godfrey's* Actions, and cannot be much commended; but the Picture of Queen *Mary* is a noble, rich, and graceful Piece. The Face extreme-finely painted, as also the Hands and Drapery boldly finished, without any *petite* laborious Working, but freely and nobly touched, and may be pronounced a very fine Picture; but it hangs in a front Light, and is no way seen to Advantage.

SIR *Godfrey Kneller* was knighted on his painting these Pictures; King *William*, without doubt, being pleased with so fine a Picture of his Queen.

THAT of his late Majesty King *George*, by Sir *Godfrey*,

frey, is certainly no ways equal to some he has done of that great and good King; and how such a Picture of him, as this, should be brought into the Palace, is hardly to be accounted for.

THE next is a whole Length of *Queen Anne* after *Sir Godfrey Kneller*. And next to that, a Picture of our late gracious and much-lamented *Queen Caroline*: How far it falls short of her, many can tell. There are one or two of this good Queen, painted by *Sir Godfrey*, which are noble, beautiful and graceful Pieces, and would be much fitter for a Royal Palace.

THE Reasons for such Pictures being done as the last mentioned, are certainly, that Painters who want Knowledge seldom want Vanity to undertake any thing, and the Friends of such Painters, no way equal to the Task, often times persuade great People to sit to them; but herein the *Dawber*, who thinks to raise himself, is ruined, by being exposed. And it is to be wished that it was now, as in former Times, when hardly a Painter worked for himself, but was under a Master till he was fit to do good Pictures; but now every one, who scarce knows the least Principle of Drawing, sets up for a Master, and talks himself into many People's Opinion; which makes Painting under the Disgrace it is, even while we have some Painters who deserve Notice and Encouragement.

ON the left Hand of this Room is a curious Amber Cabinet, in a Glass Case: And at the upper End of the Room a beautiful *Orrery*, made by *Mr. Wright*, inclosed likewise in a Glass Case.

The SEVENTH ROOM.

THIS is called the *Cupola-Room*, with a Star in the Centre; the Ceiling all round is adorned with *Mosaick* Painting. Round the Room are placed, at proper Distances, eight Bustos of ancient Poets, and Statues at full Length, gilt with Gold, of Heathen Gods and Goddesses.

OVER the Chimney-Piece is a curious Bas-Relief, in Marble,

Marble, representing a *Roman Marriage*, with a *Bust of Cleopatra*, carved by Mr. *Rysbrack*.

The EIGHTH ROOM.

THE King's great *Drawing-Room* : Over the Chimney is a *Picture of St. Francis*, Patron of the *Mendicant Fryers*, in the *Habit of that Order*, paying Adoration to the *Infant Jesus*, held in the *Lap of the Virgin Mary* ; *Joseph* attending as usual.

THIS *Picture* was painted by *Sir Peter Paul Rubens* : It is extremely clear, warm and strong, and in his best *Style* ; the *Expression* well adapted, and the whole *Picture*, *Back-ground*, &c. compleatly finished by that great Master, of whose *Life* Mr. *Graham* gives the following Account.

SIR *Peter Paul Rubens*, born at *Oslogne*, in the Year 1577, was the Prince of all the *Flemish Masters* : And would have rivalled even the most celebrated *Italians*, if his Parents, instead of placing him under the Tuition of *Adam Van Noort*, and *Otho Venius*, had bred him up in the *Roman and Lombard Schools*. Yet notwithstanding, he made so good Use of the Time he spent in those Places, that perhaps none of his Predecessors can boast a more beautiful Colouring, a nobler Invention, or a more luxurious Fancy in their Compositions.

DU FRESNOY says, that *Rubens* derived from his Birth, a lively, free, noble, and universal Genius. His Gusto of Design favours somewhat more of the *Fleming*, than of the Beauty of the Antique ; because he stay'd not long at *Rome*. And though we cannot but observe in all his Paintings, somewhat of Great and Noble ; yet it must be confessed, that, generally speaking, he Designed not correctly ; but for all the other parts of Painting, he was as absolute a Master of them, and possessed them all as thoroughly, as any of his Predecessors in that noble Art. His principal Studies were made in *Lombardy*, after the Works of *Titian*, *Paul Veronese*, and *Tintoret* ; whose Cream he has skimmed, if we may be allowed the Expression, and extracted from their several

veral Beauties many general Maxims, and infallible Rules, which he always followed, and by which he has acquired in his Works, a greater Facility than that of *Titian*; more of Purity, Truth and Science than *Paul Veronese*; and more of Majesty, Repose and Moderation than *Tintoreta*, His Manner is so solid, so knowing, and so ready, that it may seem, this rare-accomplished Genius was sent from Heaven, to instruct Mankind in the *Art of Painting*.

BESIDES his Talent in Painting, and his admirable Skill in Architecture, very eminent in the several Churches, and Palaces, built after his Designs at *Genoua*: He was a Person possessed of all the Ornaments and Advantages that can render a Man valuable; was universally learned, spoke seven Languages very perfectly, was well read in History, and withal, so excellent a Statesman, that he was employed in several publick Negotiations of great Importance, which he managed with the most refined Prudence and Conduct: And was particularly famous for the Character with which he was sent into *England*, of Ambassador from the *Infanta Isabella*, and *Philip IV.* of *Spain*, to King *Charles I.* upon a Treaty of Peace between the two Crowns, confirmed in the Year 1630. His principal Performances are in the *Banqueting-House* at *Whitehall*, the *Escorial* in *Spain*, and the *Luxemburg-Galleries* at *Paris*, where he was employed by Queen *Mary* of *Medicis*, Dowager of *Henry IV.* And in each of those three Courts he had the Honour of Knighthood conferred upon him, besides several magnificent Presents, in testimony of his extraordinary Merits.

His usual Abode was at *Antwerp*, where he built a spacious Apartment, in Imitation of the *Rotunda* at *Rome*, for a noble Collection of Pictures, which he had purchased in *Italy*: Some of which, together with his Statues, Medals, and other Antiquities, he sold, not long after, to the Duke of *Buckingham*, his intimate Friend, for ten Thousand Pounds.

He lived in the highest Esteem, Reputation and Grandeur imaginable; was as great a Patron as Master
of

of his Art; and so much admired all over *Europe*, for his many singular Endowments, that no Strangers of any Quality could pass through the *Low-Countries*, till they had first seen *Rubens*, of whose Fame they had heard so much.

HE died in the Year 1640, and 63d of his Age, leaving vast Riches behind him to his Children; of whom *Albert*, the Eldest, succeeded him in the Office of Secretary of State, in *Flanders*.

ON the right Hand of the last-named Piece, is a Picture of *Villars*, Duke of *Buckingham*, and his younger Brother, when Boys.

THIS Picture perhaps is one of the most wonderful that *Van Dyck* ever painted, and every Part of it by himself. It is the most surprizing, by being done with such great Ease, that the Cloth is hardly covered in several Places; but every Touch has its Effect, which shews, that Knowledge in Painting is far preferable to Pains: For nothing in this Art gives such Joy to a true Judge, or Lover of Painting, as to see a great Force and Cleanness performed by the Master's Knowledge and Facility. Which brings to Mind the following true Relation:

A VERY ingenious Painter, of later Times, who took great Pains with his Work, remarking to another, on a Picture of this Sort, said, that it was done with great Ease: *Ah, Sir*, replied the other, *it is very hard to do it so easily*.

ON the left Hand of the Chimney, is a Picture of *Sir Kenelm Digby*, *Van Dyck's* great Friend and Patron, and who recommended him to King *Charles I.* The Head and Hands are most gloriously painted, and though the Dress is rich, and there are a Sphere with other Instruments on the Table by him, yet all are kept down, and subservient to the Head and Hands; not as most of our modern Pieces are now painted, that they look like Pictures of fine Cloaths, Curtains, Coronets, Seals, Tables, and other Decorations, with the dirty Likeness of a Face put to them to fill up, as if a Gentleman had the Smile of his Countenance cut out in a

brown Block to dress his Wig on: But these Pictures are generally by many Hands, where each one strives to *out-flare* the other, and he who paints the Face has the least to do in the Whole; from whence it is truly observed, that no Picture is so good as that which is wholly painted by the Master's own Hand; for it is ridiculous enough, that after Persons have sat for their Pictures to one, another should be employed to put their Figures to them who never saw them.

ON each Side of the Door is a large Picture, painted by that great Master *Guido Reni*: One of *Venus*, dressing by the Graces; the other is of *Andromeda*, chained to the Rock.

ANDROMEDA, as the Fable says, was the Daughter of *Cepheus* and *Cassiope*, King and Queen of *Æthiopia*; who, for her Mother's Vanity, that would contend with the Nymphs in Beauty, was by them fastened to a Rock, and there left exposed to a Sea-Monster; which would have devoured her, had not *Perseus*, on his winged Horse *Pegasus*, came to her Relief, and slew the Monster; in Recompence of which Service he was afterwards married to the Lady.

THESE two Pictures were bought of the late Mr. *Laws*, by King *George I.* at a large Price: There are great Beauties and Strength of Expression in them, best known to the *Profound*, and much admired by all.

OVER one of the Doors is a very fine Picture of *St. Agnes*, painted by that great Master *Domenichino*,

DOMENICO ZAMPIERI, commonly called *Domenichino*, was well descended, and born in the City of *Bologna*, in the Year 1581. He was, at first, a Disciple of *Denis Calvert*, the *Fleming*: But soon quitted his School for a much better of the *Carraches*; being instructed at *Bologna* by *Ludovico*, and at *Rome* by *Anni-bale*, who had so great a Value for him, that he took him to his Assistance in the *Farnese Gallery*.

HE was extremely laborious and slow in his Productions, applying himself always to his Work with much Study and Thoughtfulness, and never offering to touch his Pencil, till he found a Kind of *Enthusiasm*, or Inspi-

Inspiration, upon him. His Talent lay principally in the Correctness of his Style, and in expressing the Passions and Affections of the Mind. In both which he was so admirably judicious, that *Nicolo Poussin*, and *Andrea Sacchi* used to say, his *Communion of St. Jerome*, in the Church of the *Charity*, and *Rafaëlle's* celebrated Piece of the *Transfiguration*, were the two best Pictures in *Rome*.

HE was made the chief Architect of the *Apostolical Palace*, by Pope *Gregory XV.* for his great Skill in that Art. He was likewise well versed in the Theory of *Musick*, but in the Practice of it had little Success. He had the Misfortune to find Enemies in all Places wherever he came, and particularly at *Naples* was so ill treated by those of his own Profession, that having agreed among themselves to disparage all his Works, they would hardly allow him to be a tolerable Master; and were not content with having frightened him, for some Time, from that City, but afterwards, upon his Return thither, never left persecuting him, till by their Tricks and Contrivances they had quite wearied him out of his Life in the Year 1641, and 90th of his Age, not without Suspicion of Poison; his most malicious Enemy was *Gioseppe Ribera*, commonly called *Spagnoletto*.

DU FRESNOY says, *Domenichino* was a very knowing Painter, and very laborious, but otherwise of no great natural Endowments. It is true, continues the same Author, he was profoundly skilled in all the Parts of Painting, but, wanting *Genius*, he had less of Nobleness in his Works, than all the rest who studied in the School of the *Carracci's*.

THE next Pictures are a naked *Venus*, a Lady, *St. John Baptist's* Head, and a *Mary Magdalen*, all by *Titian*.

THE next a *Venus*, in a supine Posture stealing a Dart out of *Cupid's* Quiver, with Masks, and other beautiful Ornaments, enigmatically representing, in the high Gusto of the *Greek* Antique, *Love* and the *Drama* of both Species; painted by the highest Co-

lourist of that Age, the famous *Jacobo da Pontormo*, upon the original Out-lines, or Sketch of the great *Michel Angelo Buonarruoti*.

THE two Figures that compose the Fore-ground of the Picture, are both naked, and for Proportion big as the largest Life; and, by reason of the marvellous Beauty of their Colouring, and exceeding Tendernefs and Softnefs of Flesh, are equal to any thing of the Kind.

CARLO MORAT, on viewing and narrowly examining into this celebrated Piece, many Years since, at *Florence*, where it was painted, said, that in that alone were united the Colouring of *Correggio*, the Drawing and Graces of *Rafaëlle*, and the vast Design and magnificent Invention of *Mich. Ang. Buonarruoti*; and that therefore the same did by far transcend any other human Performance in Painting, then in being. And it seems, *Giorgio Vasari*, no mean Critick in that noble Science, was in his Time of the like Opinion with this incomparable *Roman* Artist; for this Author treating of, and describing the Composition and Colouring of this very Picture, in his *Life of Buonarruoti*, mentions it with such an Extasy and Rapture of Surprise and Admiration; that he publishes and proclaims it to the World, by no less Epithets than *Cosa Miraculosa* and *Cosa Divina*, *miraculous* and *divine* *.

MICHEL ANGELO BUONARRUOTI was nobly descended, and born near *Florence*, in the Year 1474. He was a Disciple of *Domenico Ghirlandaia*, and most profoundly skilled in the Arts of Painting, Sculpture, and Architecture. He has the Name of the greatest Designer that ever was; and it is universally allowed him, that never any Painter in the World understood Anatomy so well. He was also an excellent Poet, and not only highly esteemed by several Popes successively; by the Grand Duke of *Tuscany*, by the Republick of *Venice*, by the Emperor, *Charles V.* by King *Francis I.* and by most of the Monarchs and Princes of *Christen-*

* See *G. Vasari's Vite de Pittori*, printed at *Florence*, Anno 1568.

dom; but also invited over into *Turky*, by *Solymon* the *Magnificent*, upon a Design he then had of making a Bridge over the *Hellepont*, from *Constantinople* to *Pera*.

His most celebrated Piece of *Painting*, is that of the *Last Judgment* in the Pope's Chapel. He died in the 90th Year of his Age, in great Wealth at *Rome*, from whence his Body was translated to *Florence*, and there honourably interred, *Anno* 1564. The following is *Du Fresnoy's* Account of him.

MICHAEL ANGELO, says he, flourished in the Times of *Julius* the Second, *Leo* the Tenth, and the seven successive Popes. He was a Painter, a Sculptor, and an Architect, both civil and military. The Choice which he made of his Attitudes was not always beautiful, or pleasing: His Gusto of Design was not the finest, nor his Out-lines the most elegant; the Folds of his Draperies, and the Ornaments of his Habits, were neither noble nor graceful. He was not a little fantastical and extravagant in his Compositions; he was bold even to Rashness, in taking Liberties against the Rules of Perspective. His Colouring is not over true, or very pleasant. He knew not the Artifice of Lights and Shadows: But he designed more learnedly, and better understood all the Knittings of the Bones, with the Office and Situation of the Muscles, than any of the modern Painters. There appears a certain Air of Greatness and Severity in his Figures; in both which he has often times succeeded. But above the rest of his Excellencies, was his wonderful Skill in Architecture, wherein he has not only surpassed all the Moderns, but even the Antients also. The *St. Peter's* of *Rome*, the *St. John's* of *Florence*, the *Capitol*, the *Palazzo Farnese*, and his own House, are sufficient Testimonies of it.

His Disciples were *Marcello Venusti*, *Il Rasso*, *Giorgio Vasari*, *Fra. Bastiano*, who commonly painted for him, and many other *Florentines*.

WE shall next give our Readers the History of *Puntormo*.

JACOBO CARUCI, called *Puntormo*, from the Place of his Birth, in the Year 1493, studied under *Lionardida Vinci*,

Vinci, *Mariotto Albertinelli*, *Pietro di Cosmo*, and *Andrea del Sarto*; but chiefly followed the Manner of the last, both in Design and Colouring. He was of so unhappy a Temper of Mind, that though his Works had stood the Test even of *Rafaille*, and *Michel Angelo*, the best Judges, yet he could never order them so as to please himself; and was so far from being satisfied with any thing he had done, that he was in great Danger of losing the Gracefulness of his own Manner, by imitating that of other, inferior Masters, and particularly the Style of *Albert Durer* in his Prints.

HE spent most of his Time at *Florence*, where he painted the Chapel of *St. Laurence*; but was so wonderfully tedious about it, that in the Space of eleven Years he would admit no Body to see what he had performed. He was also of so mean and pitiful a Spirit, that he chose rather to be employed by ordinary People, for inconsiderable Gains; than by Princes and Noblemen, at any Rates, so that he died poor, in the 84th Year of his Age, and of our Lord 1556.

THE next are three Priests, said to be painted by *Tintoret*, whom we shall speak of when we come to the painted Gallery.

THE Holy Family, finely painted by *Paul Veronese*.

PAOLO CALIARI VERONESE, born in the Year 1532, was a Disciple of his Uncle *Antonio Badile*; and not only esteemed the most excellent of all the *Lombard* Painters, but for his copious and admirable Invention, for the Grandeur and Majesty of his Compositions, for the Beauty and Perfection of his Draperies, together with his noble Ornaments of Architecture, is styled by the *Italians*, *il Pitto felice*, the happy Painter.

HE spent most of his Time at *Venice*; but the best of his Works were made after he returned thither from *Rome*, and studied the *Antique*. He could not be prevailed upon by the great Offers made him by *Philip II.* King of *Spain*, to leave his own Country; where his Reputation was so well established, that most of the Princes of *Europe*, sent to their several Ambassadors, to procure them something of his Hand at any Rates.

HE

HE was a Person of a sublime and noble Spirit, used to go richly dressed, and generally wore a Gold Chain, which had been presented him by the *Procurators* of *St. Mark*, as a Prize he won from several Artists, his Competitors. He was highly in favour with all the principal Men in his Time; and so much admired by all the great *Masters*, as well his Contemporaries as those who succeeded him, that *Titian* himself used to say, he was the Ornament of his Profession: And *Guido Reni* being asked, Which of the Masters his Predecessors, he would chuse to be, were it in his Power; after *Rafaëlle* and *Correggio*, he named *Paul Veronese*; whom he always called *his Paulino*.

HE died at the Age of Fifty-six, in the City of *Venice*, in the Year 1588, leaving great Wealth behind him to his two Sons, *Gabrielle* and *Carlo*, who joined in finishing several Pieces left imperfect by the Father, and followed his Manner so close, in other excellent Things of their own, that they were not easily distinguished from those of *Paul's* own Hand.

OUR Saviour in the Manger, by *Bassan*. This is a very good Picture of that Master, and is finely painted with great Opposition of Light and Shade. The Learned in the *Italian* Pictures, see as much Merit in dark as in transparent Shadows, but we think them not so pleasant, though that may probably be an Error in Taste. We shall say more of this Master hereafter; at present we shall only give the Reader an Account of his Life, which we shall do of every Painter, as soon as may be, that afterwards we may have nothing to say but of his Works.

GIACOMO DA PONTE DA BASSANO, so called from the Place where he was born, in the *Marca Trevisana*, in the Year 1510, was at first a Disciple of his Father; and afterwards of *Bonifacio*, a better Painter, at *Venice*, by whose Assistance, and his own frequent copying the Works of *Titian*, and *Parmegiano*, he brought himself into a pleasant and most agreeable way of Colouring; but returning into the Country, upon the Death of his Father, he applied himself wholly to the Imitation of

Nature, and from his Wife, Children, and Servants, took the Ideas of most of his Figures.

HIS Works are very numerous, all the Stories of the *Old* and *New Testament* having been painted by his Hand, besides a Multitude of other Histories. He was famous also for several excellent Portraits, and particularly those of the celebrated Wits, *Ludovico Ariosto*, *Bernardo Tasso*, and *Torquato* his Son, the Prince of modern Poets. In a Word, so great was the Reputation of this Artist at *Venice*, that *Titian* himself was glad to purchase one of his Pieces, representing the Entrance of *Noah* and his Family into the Ark, at a very considerable Price. He was earnestly sollicitated to go over into the Service of the Emperor; but so charming were the Pleasures which he found in the quiet Enjoyment of *Painting*, *Musick*, and *good Books*, that no Temptations whatsoever could make him change his Cottage for a Court. He died, at Eighty-two Years of Age, in the Year 1592, leaving behind him four Sons, who all professed the Art of Painting.

IN this Room is a Picture of Part of the Holy Family, by old *Palma*.

GIACOMO PALMA, *senior*, commonly called *Palma Vecchio*, was born at *Serinalta*, in the State of *Venice*, in the Year 1508, and made such good Use and Advantage of the Instructions which he received from *Titian*, that few Masters are to be named, who have shewn a nobler Fancy in their Compositions, better Judgment in their Designs, more of Nature in their Expression, and Airs of Heads; or of Art in finishing their Works. *Venice* was the Place where he usually resided, and where he died, at Forty-eight Years of Age, in the Year 1556. His Pieces are not very numerous, by reason of his having spent much Time in bringing those which he left behind him, to such wonderful Perfection.

THE Ceiling of the Room we are now describing is painted with the Story of *Jupiter* and *Semele*.

The

The NINTH ROOM.

THE *State Bed-Chamber*. The State Bed is of Crim-fon Damask ; over the Chimney is a Picture of our Saviour and St. *John Baptist*, painted by *Rafaëlle*.

The TENTH ROOM.

THE *State Dressing-Room*. The Hangings here are all Needle-work, a Present from the Queen of *Prussia*.

HERE is a Picture of *Edward VI.* by *Holbein*.

A YOUNG Nobleman of *Venice*, by *Tintoret*.

ANOTHER young Nobleman of the same Place, by *Titian*.

TITIAN'S Lady painted, by himself.

The ELEVENTH ROOM.

THE *Painted Gallery*. The two principal Pictures are at each End of this beautiful Gallery, both painted by *Van Dyck* ; the first, which is what we have given our Readers a Draught of, is, King *Charles I.* on a white Horse, with the Duke *d'Espernon*, holding his Helmet : The other, the same King, with his Queen, and two Children, King *Charles II.* when a Child, and King *James II.* an Infant, in the Queen's Lap.

THE Picture of the King on Horse-back is a most noble Piece ; the Seat of the King finely represented, the Expression of his Face grand and majestick ; but, as in all the Pictures of him, has some Dejection in the Countenance. The Hand holding the Truncheon is wonderfully fine, and the Armour so brightly touched, that it looks more like Steel than any thing done by Colours. The Duke *d'Espernon*'s is one of the finest painted Heads that *Van Dyck* ever did, and has in it all the Expression of Duty and Affection for the King that can be shewn by the Art of Painting, or observed in the Life of the most Sincere. The Drapery and Action of the Figure finely adapted. The Horse is exquisitely fore-

shortened, without the least seeming Fault in the Drawing, as Fore-shortenings commonly have to the Injudicious.

THE Triumphal-Arch, Curtain, and other Parts of the Back-ground are wonderfully executed, and so kept, that the King is the principal Figure that strikes the Eye; and at a little Distance, it is more the Life than a Picture; and makes one almost ready to get out of the Way, and bow to the King.

THIS Picture is worth coming many Miles to see; and were it in *France* or at *Rome*, the pompous Description of it, that would be given by the *French* or *Italians*, would not suffer any Lover of Painting to be easy till he had travelled to see it; although all Description must fall infinitely short of what it really is.

FRONTING this Picture, at the other End of the Gallery, is the Royal Family before-mentioned. The King's paternal Tenderness is delightfully expressed, with his Son at his Knee; the Queen's Countenance is an Expression of affectionate Obedience to the King, and fond Care of her Child, which she seems to desire the King to look on; the Infant is exquisitely performed. The Vacancy in the Face, and Inactivity of the Hands are equal to Life itself in that Age. The Dresses of the whole Picture are as highly finished as the Art of Painting can go, without falling into *Petiteness* or Labour, for whatever is labouriously done is viewed with Pain, which makes even a slight sketch with Spirit, be more entertaining to a Man of real Knowledge, or Practice, in the Art, than the most laboured Picture in the World; for there have been many Painters who have been able to paint Lace, or embroider a Waistcoat, that could not set the Head right on the Shoulders, or draw the Body in any Action whatsoever. They who are able to execute a whole Picture well, and boldly, have no Occasion to recommend their Pieces by little, laborious Meannesses, which serve only to catch the Eye of the Ignorant; or ignorant Pretenders to Knowledge in Painting, of which, God knows, there are too many.

ESTHER, fainting before King *Ahasuerus*, is one of the
next

next capital Pictures in this Room. It is painted by that great Master *Tintoret*. The Perspective in the Face of *Esther*, as well as the Colouring, is excessive beautiful. All the Figures finely drawn, well expressed, and richly dressed in the *Venetian* Manner; for the *Venetian* School painted all Histories in their own Habits, thinking those Habits the most noble as well as picturesque: Indeed they were much more proper than ours, or the *French* would be, for ancient Story.

THE next Picture is the nine Muses in Concert, finely drawn and coloured, by the same Master, whose Life, according to the Method we before observed, we shall here give our Readers.

GIACOMO ROBUSTI, called *Tintoretto*, because the Son of a *Dyer*, born at *Venice*, in the Year 1712, was a Disciple of *Titian*; who having observed something very extraordinary in his *Genius*, dismissed him from his Family, for fear he should grow up to rival his Master. Yet he still pursued *Titian's* way of Colouring, as the most natural; and studied *Michael Angelo's* Gusto of Design, as the most correct.

VENICE was the Place of his constant Abode, where he was made a Citizen, and was wonderfully beloved, and esteemed for his Works: *Du Fresnoy* says, he was Great in the practical Part of Design; but sometimes also sufficiently extravagant. He had an admirable Genius for Painting, if he had had as great an Affection to his Art, and as much Patience in undergoing the Difficulties of it, as he had Fire and Vivacity of Nature. He has made Pictures not inferior in Beauty to those of *Titian*. His Composition and his Dresses, are, for the most part, improper; and his Out-Lines are not correct: But his Colouring, and the Dependences of it, like that of his Master, are most admirable.

HE was called the *Furious Tintoret*, for his bold manner of Painting, with strong *Lights* and deep *Shadows*; for the Rapidity of his *Genius*; and for his grand Vivacity of Spirit, much admired by *Paul Veronese*. But then, on the other hand, he was blamed by him, and all others of his Profession, for undervaluing himself, and his

his Art, by undertaking all Sorts of Business for any Price, thereby making so great a Difference in his several Performances, that, as *Annibale Carracci*, observed, he is sometimes equal to *Titian*, and at other Times inferior even to himself.

He was extremely pleasant and affable in his Humour; and delighted so much in Painting and Musick, his beloved Studies, that he would hardly suffer himself to taste any other Pleasures. He died in the Year 1594, at the Age of Eighty-two, leaving behind him one Daughter, *Marietta Tintoretta*, and one Son *Domenico Tintoretto*, who both professed Painting.

THE next Picture, *Midas* preferring *Pan* to *Apollo*, is a fine Piece, by *Andrea Schiavone*. This is a good deal hurt by Time; but the Figures are finely drawn and coloured; and the Affectation of Judgment in *Midas* is finely expressed, and cannot but occasion a Smile in the Beholder; for nothing is more ridiculous than a solemn Look, and a pretended Judgment in Painting and Musick, among those in high Stations, who have not had the least Practice, or Opportunity of really understanding them: Which occasioned the Story of *Apelles* saying to *Alexander* the Great, that tho' he was the greatest Prince in the World, yet he talked about Painting so, that the very Boys who were grinding the Colours laughed at him.

THERE are at present abundance of affected Judges in the Art of Painting, who deserve the Ass's Ears as well as *Midas* in this Picture.

MIDAS was a rich King of *Phrygia*, when *Apollo* and *Pan* strove for the Mastery and Preheminence in Singing, alone gave his Judgment on the Side of *Pan*; for which Absurdity *Apollo*, in great Anger, clap'd a pair of Ass's Ears on his Head. By this Fiction of the Poets was meant, that *Midas*, being a Tyrant, had many Harkeners and Tale-bearers, by whom he knew all that was spoken of him in every Corner of his Kingdom, as if he had long Ears to hear what every one said, which was a foolish Curiosity, giving him many times great Uneasiness.

ANDREA

ANDREA SCHIAVONE, who painted the Picture we are now speaking of, was so called from the Country where he was born, in the Year 1522. He was so meanly descended, that his Parents, after they had brought him to *Venice*, were not able to allow him a Master; and yet by great Study and Pains together, with such Helps as he received from the Prints of *Parmegiano*, and the Paintings of *Giorgione* and *Titian*, he arrived at last to a degree of Excellence very surprising. It is true, indeed, that being obliged to work for his daily Bread, he could not spare Time sufficient for making himself thoroughly perfect in Design; but however, that Defect was so well covered with the singular Beauty and Sweetness of his Colours, that *Tintoret* used oftentimes to say, no Painter ought to be without one Piece, at least, of his Hand. His principal Works were composed at *Venice*; some of them in Concurrence with *Tintoret* himself, and others by the Directions of *Titian*, in the Library of *St. Mark*. But so malicious was Fortune to poor *Andrea*, that his Pictures were but little valued in his Life-time, and he never was paid any otherwise for them than as an ordinary Painter; tho' after his Decease, which happened in the Year 1582, in the 60th Year of his Age, his Works turned to a much better Account, and were esteemed answerable to their Merits, and but little inferior to those of his most famous Contemporaries.

THE Shepherds offering Gifts to Christ, by *Ola Palma*, in this Gallery, is a fine Picture of the Master. As are *St. John* in Prison, the Woman of *Samarita*, and *John Baptist's* Head, fine Pictures by the same Hand.

THE *Deluge*, or *Noah's Flood*, by *Bassan*, is a good Picture of the Master.

OVER the Chimney is a *Madonna* by *Rafaëlle*, a Carton; this is a very fine Thing, and though a small Piece, gives a very high Idea of that great Master's Abilities.

THERE is likewise, in this Gallery, a *Madonna* by *Van Dyck*, which is a Picture exquisitely painted.

THE next Picture is the Birth of *Jupiter*, a fine Piece painted

painted by *Giulio Romano*, of whom *Mr. Graham* gives the following Account.

GIULIO ROMANO, born in the Year 1492, was the greatest Artist, and most universal Painter of all the Disciples of *Rafaëlle*, beloved by him as if he had been his Son, for the wonderful Sweetness of his Temper; and made him one of his Heirs, upon condition that he should assist in finishing such Things as he had left imperfect. He was profoundly learned in all the Parts of the *Antiquities*: And by conversing with the Works of the most excellent Poets, particularly *Homer*, had made himself absolute Master of the Qualifications necessarily required in a *grand Designer*.

He continued for some Years at *Rome*, after the Death of *Rafaëlle*; and by the Directions of Pope *Clement VII.* wrought several admirable Pieces in the Hall of *Constantine*, and other publick Places. But his principal Performances were at *Mantua*; where he was sent for by the Marquis *Frederico Gonzaga*; and where he made his Name illustrious, by a notable and stately Palace, built after his Model; and beautified with Variety of Paintings, after his Designs. And indeed in Architecture he was so eminently skilful, that he was invited back to *Rome*, with an Offer made him of being the chief *Architect* of *St. Peter's Church*; but whilst he was debating with himself, whether or no he should accept of this Opportunity of returning gloriously into his own Country, Death interposed, and snatched him away in the Year 1546, and 55th of his Age.

DU FRESNOY says that *Giulio Romano* was the most excellent of all *Rafaëlle's* Disciples; he had Conceptions which were more extraordinary, more profound and more elevated, than even his Master himself. He was also a great Architect, his Gusto was pure and exquisite. He was a great Imitator of the Antients, giving a clear Testimony in all his Productions, that he was desirous to restore to Practice the same Forms and Fabricks which were antient. He had the good Fortune to find great Persons who committed to him the Care of *Edifices*, *Vestibules*, and *Porticos*; all *Tetrastyles*,
Xystes,

Xyſtes, *Theatres*, and ſuch other Places as are not now in uſe. He was wonderful in his Choice of Attitudes. His Manner was drier and harder than any of *Rafaëlle's* School. He did not exactly underſtand the Lights and Shadows, or the Colours. He is frequently harſh, and ungraceful: The Folds of his Draperies are neither beautiful, nor great, eaſy nor natural, but all extravagant, and too like the Habits of fantaſtical Comedians.

He was very knowing in human Learning. His Diſciples were *Pirro Legerio* (who was admirable for antient Buildings, as for Towns, Temples, Tombs, and Trophies, and the Situation of antient Edifices) *Æneas Vico*, *Bonaſone*, *Georgio Matuano*, and others.

THE next to the PiCTure laſt mentioned is *Cupid* whetting his Arrow, by *Annibale Carracci*.

THE next, *Venus and Cupid*, by *Titian*.

THE Reaſon why we are able to give a better Account of ſome PiCTures than others is, that they have been in fewer Hands, leſs damaged, and ſeldomer cleaned; for there are ſome PiCTures of antient Maſters, in which perhaps juſt a Head, or a Hand or two remain to convince us they were painted by thoſe Maſters; but the other Parts have been ſo often cleaned, rubbed, and touched over, that there is hardly any thing left of the Original.

THERE have been in all Times a Set of Men, who, having ſtudied the *Art of Painting* for a while, could make Nothing of it, except that they learned the Terms of Art, and to talk with great Aſſurance of the Maſters. Theſe Men have gone about to ſee Noblemens and Gentlemens Collections, and often by telling them, that ſuch or ſuch a Piece would come out a fine PiCTure if properly cleaned, have got it into their Hands for that Purpoſe; and then it has *come out* indeed; for they have rubbed it half away, and then painted it over themſelves, clapping a Varniſh upon it, to give it the better Gloſs: And when a real Judge came to view it again, who had ſeen it before, he finds out, and immediately knows what has been done to it; but does not care to make the

the Owner of it uneasy, so chuses rather to say nothing, than what he is assured must be disagreeable to him.

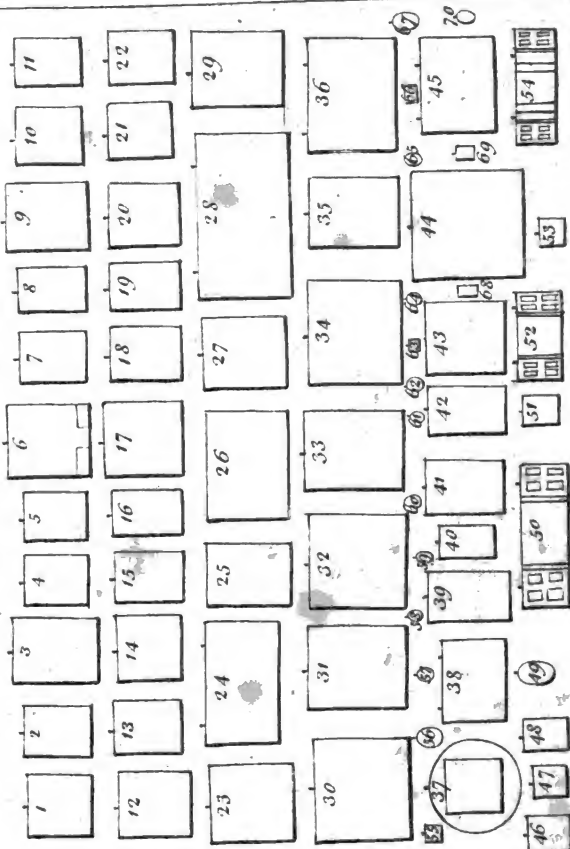
WE shall have more Reason to speak of these Things in the farther Progress of our Work.

THE Gardens of this Palace, which are three Miles and a half in Circumference, are very fine, and have been much improved and enlarged since his present Majesty came to the Throne, under the Care and Management of the late ingenious Mr. *Bridgeman*. They are kept in the greatest Order, and in the Summer-Time, when the Court is not there, are resorted to by a vast Concourse of the most polite Company.



A C A T A

• A Plan of the Closet as the Pictures are disposed.



71

Looking Glass

Chimney

A CATALOGUE of the Pictures, Drawings, Limnings, Enamels, Models in Wax, and the Ivory Carvings, &c. at Kensington, in Queen Caroline's Closet, next the State Bed-chamber.

Numb.

- 1 THE Dutcheſs of Suffolk.
 - 2 A Lady.
 - 3 Sir Henry Guldeford.
 - 4 The Lady Henegham.
 - 5 The Lady Audley.
 - 6 Sir Thomas More, Lord Chancellor.
 - 7 King Edward VI. a profile.
 - 8 Th: Lady Ratcliff.
 - 9 A Lady.
 - 10 The Lady Vaux.
 - 11 The Lady Lester.
 - 12 A Lady.
 - 13 The Earl of Surrey.
 - 14 Prince Edward, an infant.
 - 15 Mrs. Zouch.
 - 16 Sir William Sharrington, Knight.
 - 17 The Lord Vaux.
 - 18 A Lady.
 - 19 The Lady Parker.
 - 20 Edward Prince of Wales, a youth.
 - 21 Reſhmer, a gentleman of Cornwall.
 - 22 The Lady Meutas.
 - 23 Sir J. Gage.
 - 24 A Picture in a gold Frame, *Cephalus* and *Procris* going a Hunting, with Cupids and Dogs.
 - 25 The Lady Berkley.
- All the above by *H. Holbein.*
- 26 A large gold Frame, with a black Ground, containing nine Pictures, a Landſcape, and eight Men

VOL. I.

D

Men

Numb.

Men and Women, in small square Frames in Water-Colours..

- 1 *Ernestus of Lunenburg.*
- 2 *Henry of Lunenburg.*
- 3 *Sophia.*
- 4 *William.*
- 5 A Landscape.
- 6 *Herodia.*
- 7 A Gentleman in black Armour.
- 8 *Margaret of Lunenburg.*
- 9 A Widow Lady, in black.
- 27 A Lady, by *H. Holbein.*
- 28 In a large gold Frame, the Head of *Christ*, crowned with Thorns, and the *Madona*, an Oil painting, by *Carlo Dolci.*
- 29 *Fitz. Williams* Earl of Southampton,
- 30 A large gold Frame, with a black Ground, containing nine Pictures, a Landscape, and eight Heads, in small square Frames, done in Water Colours.
 - 1 *Phillip Ludowig of Pallzgraff.*
 - 2 *Richard.*
 - 3 *Anna.*
 - 4 *Frederick.*
 - 5 A Landscape.
 - 6 *Amelia.*
 - 7 *Charles.*
 - 8 *Elizabeth.*
 - 9 *Catherina.*
- 31 Sir *Richard Southwell*, Knight, by *H. Holbein.*
- 32 A large gold Frame, with a black Ground, containing nine Pictures, a Landscape, and eight Heads, in Water Colours, in small square Frames.
 - 1 *G. Frederick.*
 - 2 *Frederick.*
 - 3 *Catherina.*
 - 4 *Johannes.*
 - 5 A Landscape.
 - 6 *Anna*

Numb.

- 6 *Anna Catharina.*
- 7 *George Frederick.*
- 8 *William.*
- 9 *Elizabeth.*
- 33 *Earl of Ormond, by H. Holbein.*
- 34 A large gold Frame, with a black Ground, containing nine Pictures, a Landscape, and eight Heads, in square Frames, done in Water-Colours.
 - 1 *Ernestus of Brunswick.*
 - 2 *Christiana of Brunswick.*
 - 3 *Augustus.*
 - 4 A Gentleman in a fair Periwig and red Drapery.
 - 5 A Landscape.
 - 6 *George of Brunswick.*
 - 7 *Mangus.*
 - 8 *Frederick.*
 - 9 *Joannes.*
- 35 *Sir John Godsalve, by H. Holbein.*
- 36 A large gold Frame, with a black Ground, containing nine Pictures, a Landscape, and eight Heads, in small square Frames, done in Water-Colours.
 - 1 *Augustus of Saxony.*
 - 2 *George of Brandenburg.*
 - 3 *Anna.*
 - 4 *Joannes.*
 - 5 A Landscape.
 - 6 *Elizabeth.*
 - 7 *Frederick-William.*
 - 8 *Sophia of Brandenburg.*
 - 9 *Sophia of Saxony.*
- 37 A Drawing in a Circle, within a square, representing the Queen of Sheba coming to King Solomon sitting on his Throne, by *H. Holbein.*
- 38 A Drawing in a black Frame of the Virgin Mary and the Infant, a Man kneeling, and St. Luke presenting him, by *Peter Oliver.*

Numb.

39 In a gold Frame, with a gold Ground, twelve Heads of Gentlemen and Ladies, in small oval Frames, done in Water-Colours.

1 A Lady.

2 A Gentleman.

3 Ditto.

4 Ditto.

5 Ditto.

6 A Lady.

7 A Gentleman.

8 Ditto.

9 A Lady.

10 A Gentleman.

11 A Lady.

12 A Gentleman.

40 A woman drawn in red Chalk.

41 In a gold Frame, with a gold Ground, twelve Heads of Gentlemen and Ladies; Pictures in small oval Frames; some Limnings; some in Oil, and some in Water-Colours.

1 A Gentleman.

2 Ditto, enamelled.

3 A Lady.

4 A Gentleman.

5 Ditto.

6 A Lady, painted in Oil.

7 *Lewis* the Fourteenth, King of *France*, when young.

8 A Gentleman.

9 A Lady.

10 A Gentleman.

11 A Lady, painted in Oil.

12 A Gentleman.

42 In a black ebony Frame, a large curious enamelled Plate, representing *Queen Anne*, sitting dress'd in her Royal Robes, her Crown and Globe lying on a Cushion, the Scepter in her right Hand, and his Royal Highness *George*, Prince of *Denmark*, standing by her at full length, painted by *C. Boit*,

43 In

Numb.

43 In a square gold Frame, with a gold Ground, containing twelve Heads, in small oval black Frames, in Water Colours.

1 A Lady.

2 *Charles the Twelfth, King of Sweden.*

3 A Lady.

4 Ditto.

5 Ditto.

6 Two Heads, set in Gold, precious Stones, and Pearls.

7 A Lady.

8 Ditto, set in Chrystal.

9 Ditto.

10 Ditto.

11 Ditto.

44 In a square gold Frame, with a gold Ground, containing twenty-one Heads, and Limnings in oval Frames.

1 The Emperor of *Germany.*

2 A Gentleman.

3 The Empress of *Germany.*

4 A Gentleman.

5 A Lady, set in Chrystal.

6 A Gentleman.

7 Ditto.

8 A Lady.

9 Ditto.

10 Ditto.

11 A Gentleman.

12 A Gentleman.

13 A Lady.

14 A Gentleman.

15 A Gentleman.

16 A Lady.

17 A Gentleman.

18 A Lady.

19 A Lady.

20 A Gentleman.

21 A Lady.

Numb.

45 In a square gold Frame, with a gold Ground, containing eleven Pictures, Limnings in Ovals.

1 King *William* the Third's Queen.

2 The Lady *Westmorland*, an enamell'd Picture,

3 The Princess *Sophia*,

4 A little Man's Head, set in Jewels;

5 A Man's Head,

6 A Lady.

7 Ditto.

8 Ditto.

9 The late King of *Prussia*.

10 A Dean.

11 The late Queen of *Prussia*.

46 In a black Frame, an old Man's Head, done on Copper, in Crayons, by *Luttermal*.

47 In a gold Frame, a Lady's Head, painted on Copper.

48 In a black Frame, an old Man's Head, done on Copper, in Crayons, by *Luttermal*.

49 In a black Oval Frame, a Boy painted with a Dog in his Lap.

50 In a black ebony Case, with folding Doors, a limning of *Venus*, lying on a Couch, out of K. *Charles's* I. Cabinet, after *Titian*, by *Peter Oliver*.

51 The Emperor *Rodolphus*, in a square Frame, on a blue Ground.

52 In a black ebony Case, with folding Doors, a Limning of the Marquis of *Guasto* and his favourite Lady, and *Cupid* with Arrows, out of K. *Charles* I.'s Cabinet, after *Titian*, by *P. Oliver*, 1629.

53 His Highness *George* Prince of *Denmark*.

54 In a black ebony Case, with folding Doors, a Limning of the *Madona* holding the Infant in her Lap, little *St. John*, with a Scroll in his Hand, and *St. Katharine*, out of K. *Charles* I.'s Cabinet, by *Peter Oliver*.

These sixteen following small Pictures are hanging between the others; some in oval, and some in square Frames.



Numb.

- 55 1 In a square Frame, a Gentleman in Armour.
- 56 2 A Lady, painted on Copper, in an oval Frame,
- 57 3 Prince *William* of *Hesse*, painted on Ivory in Water-Colours, in a black oval Frame.
- 58 4 A Lady, painted on Copper, an Oval,
- 59 5 A Drawing of an old Man's Head, in a square Frame, done with *India* Ink, by *Peter Oliver*.
- 60 6 A young Nobleman beating on a Drum, painted in Water Colours on Ivory, in an oval Frame, by *Cooper*, not finished.
- 61 7 A Lady, in an Oval, painted in Oil, on Copper.
- 62 8 Queen *Katharine*, *Charles* the Second's Queen, in a black Oval Frame, by *Cooper*, not finished.
- 63 9 In a square Frame, painted within an oval, *Philip* Earl of *Pembroke*, a Limning.
- 64 10 In an Oval Frame, the Lady *Dutchess* of *Richmond*, by *Cooper*, not finished.
- 65 11 The Lady *Castlemain*, in an oval Frame, not finished, Ditto.
- 66 12 In a small black Frame, a Man's Head, painted on Crystal.
- 67 13 In an oval Frame, the young Duke of *Monmouth*, unfinished, by *Cooper*.
- 68 14 A small Man's Head, in an Oval,
- 69 15 The Duke of *Wolfenbuttle*, with a blue Ribbond,
- 70 16 King *Charles* the I.'s Head, in an oval Frame.
- 71 Over the Chimney, a large Picture, in a black and gold Frame, of *Lucretia* sitting, and stabbing herself,
- 72 *Jane Seymour*, Queen, by *H. Holbein*.
- 73 *William Warham*, Archbishop of *Canterbury* Ditto.
- 74 *William Parr*, Marquis of *Northampton*, Ditto.
- 75 A Gentleman, Ditto.

76 In

Numb.

76 In an eight-square Frame, with a gold Ground, containing nine Pictures, small Ovals, in Water-Colours, and one Enamel.

1 A Gentleman.

2 A Lady.

3 Ditto.

4 Ditto.

5 Ditto.

6 The Head of *Alexander the Great*, taken from a Medal.

7 A Lady.

8 *Henry, Duke of Gloucester*, an enamelled Border, with blue and gold.

9 A Lady.

These Four are small Drawings with Pen or Pencil, in black square Frames.

77 1 *Gustavus Roy de Swede. La Duchesse de Richmond*, with a Coronet.

78 2 *La Reyne de Boheme Fantasié*,

79 3 *La Reyne de France. La Comtesse de Carlisle.*

80 4 *Marié de Medicis, Reyne Mere du Roy du de France. La Duchesse de Lenox.*

81 A Picture hanging over the Door, next the State Bed-Chamber, in a gold Frame, the Salutation of the Virgin *Mary*, painted on Copper.

82 In a gold Frame, a Picture, representing the Judgment of *Paris*.

83 *Sir N. Pointz, Knt*, by *H. Holbein*.

84 *John Collet*, Dean of *St. Paul's*, Ditto.

85 *Sir Thomas Wyat*, Ditto.

86 *Sir Thomas Strange*, Ditto.

87 In a small square black ebony Frame, the present King of *Sweden*, done in Water-Colours.

88 In a small oval Frame, containing five small Heads, King *James the First* and his Queen, Prince *Henry* and Princess *Elizabeth*, and Prince *Charles*, with the Arms in the Middle.

89 A small

Numb.

- 89 A small square black ebony Frame, the present Queen of *Sweden*, done in Water-Colours.
 - 90 In a large gold Frame, with a gold Ground, containing eighteen oval Heads.
 - 1 A Lady.
 - 9 Princess *Anne* of *Denmark*.
 - 3 A Lady.
 - 4 The Emperor.
 - 5 A Gentleman.
 - 6 A Lady.
 - 7 Ditto.
 - 8 King *Charles* the First.
 - 9 A Lady.
 - 10 A Gentleman.
 - 11 A Lady.
 - 12 Ditto.
 - 13 Ditto.
 - 14 A small Enamel of *Lewis* the Fourteenth, King of *France*.
 - 15 *William* the young Duke of *Gloucester*.
 - 16 A Lady.
 - 17 A Gentleman.
 - 18 The Empress.
 - 91 The Lady *Rich*, by *H. Holbein*.
 - 92 A Picture, with a gold Frame, representing, in a Landscape, seven Children, (five Sons and two Daughters) the eldest Son bringing a Boar's Head, with some dead Game lying on the Ground, supposed to be the Queen of *Bohemia's* Children.
 - 93 Lady *Butts*, by *H. Holbein*.
 - 94 The Picture of *H. Holbein*, the Painter.
 - 95 The Picture of *H. Holbein's* Wife.
- The above Two were presented to Queen Caroline, by Sir Robert Walpole.*
- 96 A Lady, by *H. Holbein*.
 - 97 In a gold Frame, Prince *Arthur*, Prince *Henry*, and Princess *Margaret*, three Children of King *Henry VII.*

42. The ROYAL PALACE

Numb.

98 *Mother Jackson*, by *H. Holbein*.

99 In an eight square Gold Frame, with a Gold Ground, containing twelve oval Heads, set in Gold and Chrystal, small Ovals, painted in Water-Colours.

1 A Lady.

2 A Gentleman.

3 A Lady.

4 A Lady.

5 A Gentleman.

6 A Lady.

7 A Lady.

8 A Gentleman.

9 A Lady.

10 Ditto.

11 A Gentleman.

12 A Lady.

100 *Thomas Howard*, Earl of Surry, a Profile, by *H. Holbein*.

101 A large gold square Frame, with a gold Ground, containing eighteen small oval Pictures.

1 A Lady.

2 Ditto.

3 Ditto.

4 Ditto.

5 Ditto.

6 Ditto.

7 Ditto.

8 Ditto.

9 His Highness Prince George of Denmark.

10 A Gentleman.

11 A Lady.

12 *Mary Queen of Scots*.

13 A Lady.

14 A Gentleman.

15 Ditto.

16 A Lady.

17 A Gentleman.

18 A Lady.

Numb.

102 In a square gold Frame, a Head, by *H. Holbein.*

103 In an eight square gold Frame, with a gold Ground, containing twenty one oval Pictures,

1 A Gentleman,

2 Ditto.

3 A Lady,

4 A Gentleman,

5 Princess Royal,

6 A Gentleman,

7 A Lady.

8 A Gentleman,

9 A Lady.

10 King *James* the First.

11 King *James* the First's Queen.

12 King of *Bohemia*.

13 King of *Bohemia's* Queen,

14 A Lady.

15 A Gentleman,

16 Ditto.

17 Ditto.

18 A Lady.

19 Princess *Caroline*,

20 A Lady.

21 Princess *Louisa*,

Small Pictures hanging between,

104 A small oval Frame, the Head of the Lady, *Chesterfield*, begun by *Cooper*.

105 An enamelled Picture of a Landscape and two Figures, in a black oval Frame.

106 5 In a square black double Frame. *Henry Prince de Gaule. La Duchesse de Croy.*

107 In a black oval Frame, the Head of General *Monk*, by *Cooper*, not finished.

108 In a gilt Frame, *Oliver Cromwell*, a Limning, by *Cooper*, not finished.

109 6 *Le Marquis de Gordon.* Madame *Killigrew*.

110 7 *Madame de Maltravers.* *La Duchesse de Richmond,*

III Mrs,

44 The ROYAL PALACE

Numb.

111 Mrs. *Hunt*, playing on a Lute, in a black oval Frame.

112 *Venus and Cupid*, in a black oval Frame.

113 8 *La Comtesse de Portland*. *Mademoiselle Kirk*,

114 In a large gold Frame, over the Door next the back Stairs, a Picture of Queen *Elizabeth*, when Princess, with a Book in her Hand with a blue Cover, and a Book lying on a Table by her,

115 A Flower-Piece, by *Maria Van Oosterwick*, 1689.

116 A Flower-Piece.

117 In a gold Frame, with a black Ground, six small Landscapes.

118 In a gold Frame, with a black Ground, six small Landscapes.

The Six following small Pictures are hanging round the Picture, N. 118.

119 1 A Profile in Wax, of *Frederick King of Denmark and Norway*.

120 2 A Profile, carved on Ivory, of *George Duke of Saxony*, and Elector.

121 3 A Gentleman on Horseback, a Model in Wax.

122 4 A General, with his Staff, a Model in Wax.

123 5 In a small square black Frame, two Mice, painted by *Raphael*, K. *Charles I.*'s Cabinet.

124 6 In an oval Frame, a Sea Piece, with a Ship in it.

125 A Man's Head in Wax.

126 *Sir Thomas More*, by *H. Holbein*.

127 The Princess *Mary*, afterwards Queen, Ditto.

128 *R. Rich*, Lord Chancellor, Ditto.

129 *Lord Ruffel*, Lord Privy Seal, Ditto.

130 A small Picture hanging between of *Lord Clinton*, Ditto.

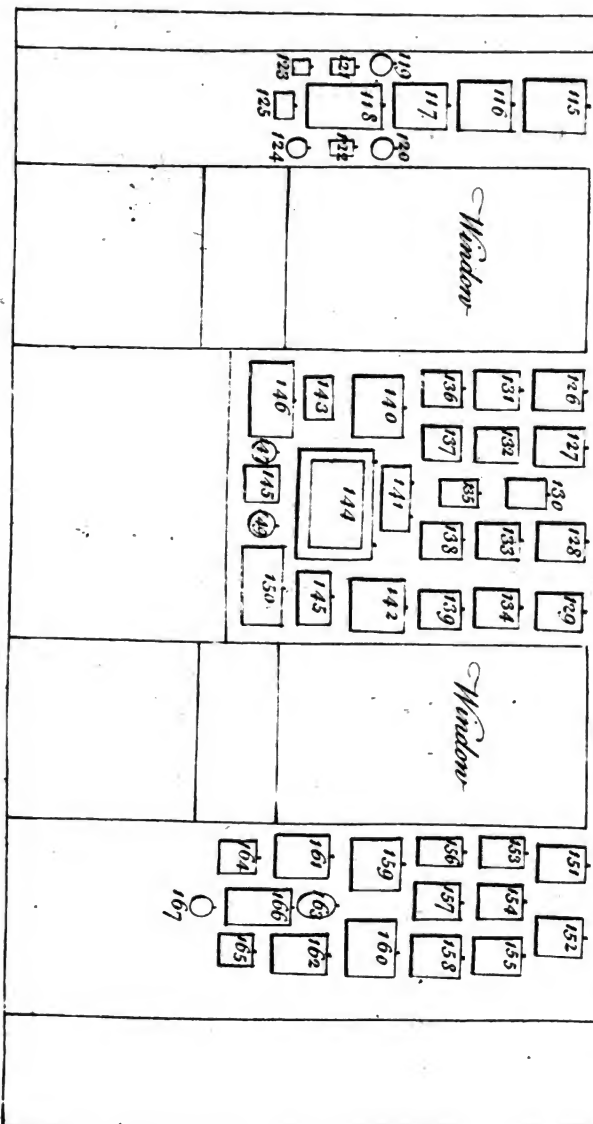
131 A Gentleman, Ditto.

132 *Philip Melancton*, Ditto.

133 *Lady Marchioness of Dorset*, Ditto.

134 *Lord*

The Window Side



Numb.

134 Lord *Wentworth*, Ditto.

135 *Thomas Howard*, Earl of *Surry*, a Profile, hanging between the others, Ditto.

136 *N. Paines*, Knt. Ditto.

137 The Lady *Richmond*, Ditto.

138 *Lord Vaux*, Ditto.

139 *Sir Gawen Carew*, Ditto.

140 In a square gold Frame, with a black Ground, containing nine small Pictures. These are small Pictures, in brass square Frames, done in Water-
Colours.

1 A Gentleman in black Armour.

2 A Gentleman in Purple Drapery, with a Truncheon.

3 A Lady.

4 A Gentleman in red Drapery, with a Truncheon in both Hands.

5 A Landscape.

6 A Lady.

7 A Lady, with a Parrot on her Hand.

8 A Gentleman in Scarlet, with his Hand on his Helmet.

9 A Lady, with a little Dog.

141 An old enameled Picture, in three Divisions,

1 Our Saviour carrying his Cross.

2 He is crucified on the Cross.

3 As he is taken down from the Cross.

142 In a large gold Frame, with a black Ground, containing nine small Pictures of the Families of *Lunenburg*. In brass square Frames, done in Water Colours.

1 A Gentleman.

2 A Lady.

3 A Gentleman.

4 A Lady.

5 A Landscape.

6 A Gentleman.

7 A Lady.

8 A Gentleman.

9 A Lady.

143 In

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Numb.

- 143 In a square black Frame, a Goat and three Boys, carved on Ivory, in alto relievo.
- 144 A large gold Frame, representing a Landscape, and several Figures moved by Clock-work.
- 145 A square black ebony Frame, a Bacchanal, Silenus, Satyrs, and Boys, carved on Ivory, K. Charles I's Cabinet.
- 146 In a black ebony Case, with folding Doors, a Limning, representing a Satyr, *Venus* and *Cupid*, K. Charles I's Cabinet, after *Antonio Corregio*, by *Peter Oliver*. 1633.
- 147 In a black round Frame, a Profile done on Ivory, of *Frederica Amelia*, D. G. D. H.
- 148 In a square black Frame a Profile, containing eight oval Pictures, and one square one.
 - 1 *Henry the Eighth*.
 - 2 A Lady.
 - 3 A Lady.
 - 4 *Lewis the Fourteenth*, enamelled.
 - 5 King *Charles the First*.
 - 6 Ditto, set in Gold.
 - 7 *Edward the Sixth*, ætat. suæ 14. Anno Reg. 6.
 - 8 *Katharine of Arragon*, Queen of *Spain*, in a Square.
 - 9 *Henry the Second*, Dauphin of *France*.
- 149 In a round Frame, *Christian the Fifth* King of *Denmark*.
- 150 A black ebony Frame, with folding Doors, a Limning, representing *Venus* and *Mercury* teaching *Cupid* to read, K. Charles I.'s Cabinet, after *Antonio Corregio*, by *P. Oliver*.
- 151 *John More*, Sir *Thomas More's* Son, by *H. Holbein*.
- 152 A Gentleman, an old Man's Head, *Episc. Ross*. Ditto.
- 153 Sir *Philip Hobby*, Ditto.
- 154 A Lady, Ditto.
- 155 Queen *Anna Bolen*, Ditto.
- 156 A Gentleman, Ditto.
- 157 A Lady, Ditto.

158 Sir

Numb.

158 Sir *Thomas Elliot*, Ditto.

159 In a large square gold Frame, with a black Ground, containing nine small Pictures, brass square Frames, done in Water-Colours.

1 *Maria of Brunswick and Lunenburg.*2 *Margaret of Ditto.*3 *Claray.*4 *Elizabeth.*

5 A Landscape.

6 *Anne.*7 *Sibilia.*8 *Gentleman, Franc. Otto.*9 *Dorothea.*

160 In a large square gold Frame, with a black Ground, containing nine small Pictures, brass square Frames, done in Water-Colours.

1 *Benhart.*2 *Otto de Grofs.*3 *Margarita.*4 *Frederick.*

5 A Landscape.

6 *Magdalena.*7 *Otto.*8 *Elizabeth.*9 *Anna.*161 A Gentleman, by *H. Holbein.*162 *Francis Russel*, Earl of Bedford, by *H. Holbein.*163 In a small oval black Frame, King *Charles* the First, curiously wrought in Silk.164 The present King of *Prussia*, when young, by *R. Gardelle*, on Copper, in Oil, 1733.165 *Perseus* and *Andromeda*, painted on Copper, in Oil.

166 In a black Frame, containing nine oval Pictures, and one Square. Limnings.

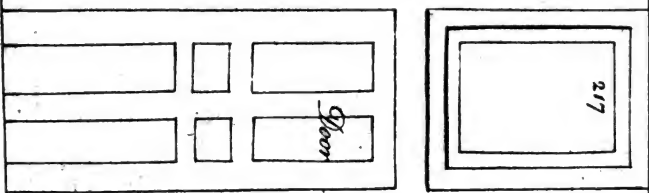
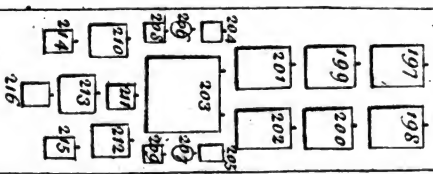
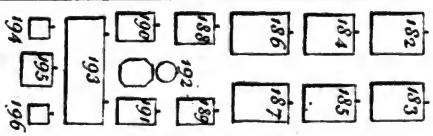
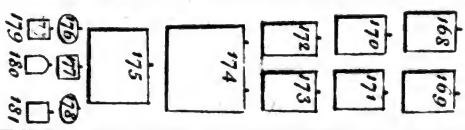
1 *Henry* the First, King of *France.*2 *Henry* the Second, King of *France.*3 *Francis* the Second, King of *France.*4 *Mary*, Queen of *Scots.*5 *Mar-*

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Numb.

- 5 *Margaret of Douglas*, Anno. Dom. 1575,
Ætat. suæ 53.
- 6 King *James* the First.
- 7 King *James* the First's Queen.
- 8 Prince *Henry*.
- 9 Prince *Charles*.
- 10 Princess *Elizabeth*.
- 167 *Benedictus* the Fourteenth, Pont. max. in a round
Frame, in Wax.
- 168 Sir *Charles Wingfield*, by *H. Holbein*.
- 169 A Gentleman, Ditto.
- 170 *Edward Stanley*, Earl of *Derby*, Ditto.
- 171 The Lady *Monteagle*, Ditto.
- 172 *Thomas* Earl of *Surry*, Ditto.
- 173 Sir *George Cornwall*, by *H. Holbein*.
- 174 In a gold square Frame, with a black Ground, con-
taining nine square Pictures, done in Water-Co-
lours, in Brass Frames.
 - 1 A Gentleman.
 - 2 A Lady.
 - 3 A Lady.
 - 4 A Gentleman, with a Sword in his Hand.
 - 5 A Landscape.
 - 6 A Lady, with a Spear in her Hand.
 - 7 A Lady.
 - 8 Ditto.
 - 9 Ditto.
- 175 In a black square Frame, nine Ovals, with Models
in Wax.
 - 1 A Gentleman.
 - 2 Ditto.
 - 3 Ditto.
 - 4 Ditto.
 - 5 A Lady.
 - 6 A Gentleman.
 - 7 Ditto.
 - 8 Ditto.
 - 9 Ditto.
 - 10 *Julius Herzogk*.

Further Account
of Hans Holbeins
Paintings, and
where they may
be seen, as in
Crasmus's
Traise of Jetty.
Sold & Printed for
Iaac Bickham
in May's Building
Love's Garden,
with 94 Cuts Etch'd
by Holbeins own
hand & sold with
the Book at 5 Black
& 10 6 Coloured.



Numb.

- 176 A Landscape in an oval Frame.
- 177 The perspective View of a Building by Candle-light, in a small square black Frame.
- 178 A Landscape, in an oval Frame.
- 179 9 *La Comtesse de Northumberland. Demoiselle Italiene.*
- 180 *John Lodovicus Vives, aged 47.*
- 181 10 *Demoiselle de Londres. La Comtesse de Bughanne.*
- 182 A Lady, by *H. Holbein.*
- 183 Judge *More, Sir Thomas More's Father, Ditto.*
- 184 The Lady *Elliot, Ditto.*
- 185 *Brook Lord Cobham, Ditto.*
- 186 Lady *Hobby, Ditto.*
- 187 A Lady, *Ditto.*
- 188 Lady *Borow, Ditto.*
- 189 *Thomas Perry, Ditto.*
- 190 A Gentleman, *Ditto.*
- 191 An old Lady, *Ditto.*
- 192 *Henry the Eighth, cut in Stone, in a black oval Frame, Anno 1534.*
- 193 In a brown Frame, containing sixteen Princes Heads, modelled in Wax.
 - 1 *King of Savoy.*
 - 2 *Sigismund King of Poland.*
 - 3 *Frederick King of Denmark.*
 - 4 *Philip King of Spain.*
 - 5 *The Emperor Rodolphus.*
 - 6 *Francis.*
 - 7 *John-George Duke of Brandenburg.*
 - 8 *Frederick Duke of Brandenburg.*
 - 9 *William of Hesse.*
 - 10 *Ulrick of Mecklenburg.*
 - 11 *Albert of Aust-friesland.*
 - 12 *Johaen van Anbault.*
 - 13 *George, Margrave of Anspach.*
 - 14 *Frederick-William Sach-Admini.*
 - 15 *Christian of Saxony.*
 - 16 *Jsaachan Ernest Weimar.*

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Numb.

- 194 A Profile, on Ivory, of Queen *Anne*, in a black oval Frame.
- 195 In a black square Frame, a Boy riding on a Goat, and two Boys gathering of Grapes, carved on Ivory.
- 196 A Profile, on Ivory, of Prince *George* of *Denmark*.
- 197 A Gentleman, by *H. Holbein*.
- 198 Sir *Thomas Wyatt*, Ditto.
- 199 *John Paines*, Ditto.
- 200 *Nicholas Berbonius*, Poet, Ditto.
- 201 Sir *George Carew*, Ditto.
- 202 Lady *Surrey*, Ditto.
- 203 In a large square gold Frame, with a black Ground, containing nine Pictures in small square Frames.
 - 1 *Johannes* of *Saxony*.
 - 2 *Hans-George* of *Lunenburg*.
 - 3 *Anna*.
 - 4 A Lady.
 - 5 A Landscape.
 - 6 A Lady.
 - 7 *Ludewigh*.
 - 8 A Bishop.
 - 9 *Ursula*.
- 204 10 *Charles Premier de la Grand. Bretagne. Henrietta-Maria Reyne de la Grand Bretagne.*
- 205 11 *La Duchesse de Buckingham. Le Marquis de Hambleton.*
- 206 12 A Gentlemans Head, painted in Oil, in a small black oval Frame.
- 207 Ditto.
- 208 13 *Le Duc de Buckingham. Le Comte de Dorset.*
- 209 Fantasié.
- 210 A Gentleman in half-length, in a square gold frame, done in Water-Colours.
- 211 A Lady, in Ditto.
- 212 In a small gold Frame, Lord *Grantham*, done in Oil.
- 213 A

Numb.

- 213 A Head of *S. Cooper* the Limner, in a narrow gold Frame, by himself, done on Crayons.
- 214 15 *Mademoiselle Murray. La Comtesse de Caernarvan.*
- 215 16 *Le Marquis de Gordon. La Comtesse de Drummond.*
- 216 17 *Fantasié. Mademoiselle.*
- 217 In a large gold Frame, over the Door going to the Drawing-room, a Picture of King *James* the First, painted on a Pannel.

In this Closet is a most valuable Collection of old Japan, great Part of which was presented to the late Queen by the *India Company*.

THE above Catalogue was taken at Queen *Caroline's* Command, by Mr. *Vertue*, in September, 1743.



A CATALOGUE of the principal Pictures, Statues, &c. at Kensington Palace.

FIRST ROOM.

- 1 A PAINTRESS shewing *Cupid* the Painting Palate, by *Guido*.
- 2 *Trajan's* Niece and *Cupid*, a fine Antique Statue, *Antique*.

SECOND ROOM.

- 3 *Henry VIII.* $\frac{1}{2}$ Piece, or rather a Kit-cat, shewing two Hands on a Table, with a Scroll, with this wrote on it, *Matth. xvi. Holbein.*
Ite in mundum universum, & predicate evangelium omni creaturæ, (highly coloured, not edgy, but quite round.)

Numb.

- 4 Opposite to the above, on the other Side of the Chimney, Lord *Arundell*, or *Howard*, Ditto.

A fine Bust of a Black, white Cap and Shirt, the Drapery Porphyry, by *Antique*.

- 5 *Venus* and *Adonis* over the Chimney, by *Vandyke*.

T H I R D R O O M.

- 6 King *Charles II.* *James*, the Princess of Orange, when Children, over the Chimney, Ditto.

G A L L E R Y.

- 7 *Henry VIII.* whole length, by *Holbein*.
 8 Queen *Catharine*, and Princess *Mary*, Ditto.
 9 Queen *Mary*, Ditto.
 10 *Philip II.* Copy after *Titian*.
 11 Queen *Elizabeth*, a Chinese dress.
 12 King *James*, by Sir *P. Lely*.
 13 His Queen opposite to him, Ditto.
 14 King *William*, by Sir *Godfrey Kneller*.
 15 Queen *Mary*, (very fine.) Ditto.
 16 King *George I.* Ditto.
 17 King *George II.* and his Queen.

The N E X T R O O M, which is most Capital.

- 1 *Perseus* and *Andromeda*, by *Guido*.

On the right Hand of the Door.

- 2 On the left, the Graces dressing *Venus*, Ditto.
 3 Over the Door. St. *Agnes*, by *Dominichino*.
 4 *Venus* and *Cupid*, by *Mich. Angelo Buonaroti*.
 5 Under the above, a Holy Family, by *Titian*.
 6 A Holy Family, by *P. Veronese*.
 7 Under it, a fine clear Picture, by *Bassan*.
 8 Opposite Side of the Room, *Venus* lying, by *Titian*.
 9 Opposite to it, *Virtue* driving *Vice* out of the Church, by *Tintoret*.

Betwixt

Numb.

- 10 Betwixt the above, over the Chimney. The Shepherds adoring our Saviour, by *Rubens*.
- 11 Under the *Titian*, a Portrait half length of Sir *Kennelm Digby*, by *Vandyke*.
- 12 *Villiers Duke of Buckingham's* two Sons, (under the *Tintoret*.) Ditto.
- 13 Over three Doors, Heads, *Titian*.
- 14 Over the lowest Door on the left Hand, a St. *John*, by *Spagnolet*.

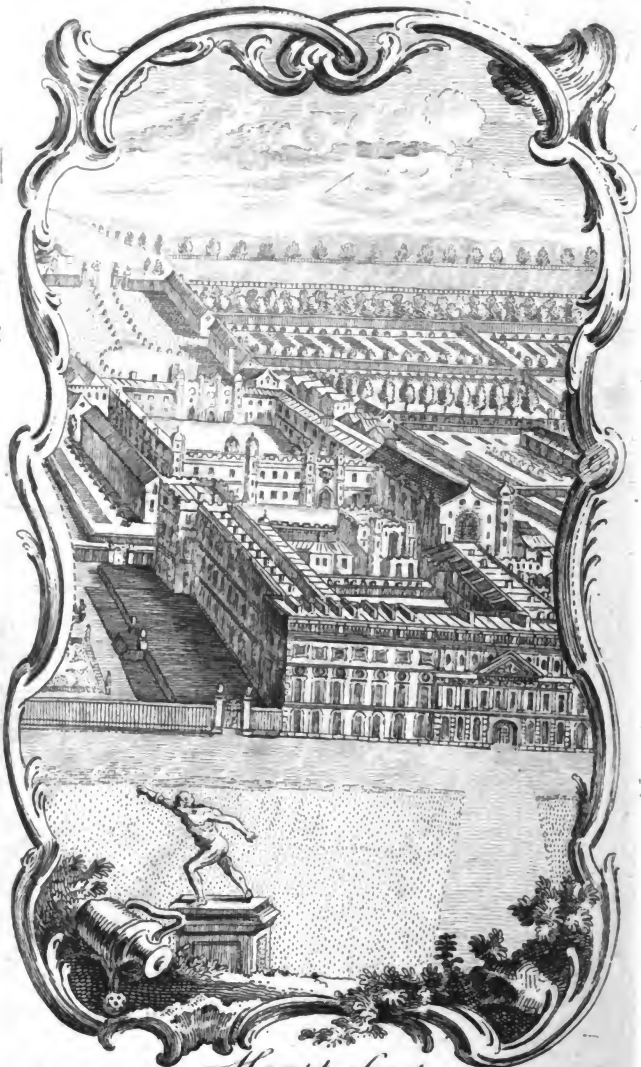
B E D - C H A M B E R.

- 15 A Holy Family, the same as the Duke of *Kingslon's*, but better drawn and coloured, by *Raphael*.
- 16 In the Closet, (*Edward VI.* whole length over the Chimney.) by *Holbein*.
- 17, 18, Two Heads over the Doors, by *Tintoret*.

L O N G G A L L E R Y.

- 19 At the End of the Room, *Charles I.* by *Vandyke*.
- 20 Over the Door, *Cupid* shaving his Bow, by *Corregio*.
- 21 Along the Side of the Gallery, opposite to the Windows. The Muses. (by *Gribelin*.) by *Tintoret*.
- 22 Shepherds bring Presents, by *Bassan*.
- 23 Our Saviour with the Samaritan Woman at the Well, by *Palma*.
- 24 Over the Chimney, the small Madona and Child, by *Raphael*.
- 25 Shepherds with Presents, by *Old Palma*.
- 26 *Mydas* pretending that *Pan* play'd as well as *Apollo*; he put Afs's Ears on *Mydas* (see *Ovid*) print *Gribelin*, by *Schiavone*.
- 27 Over the Door, *Venus* and *Adonis*, by *Titian*.
- 28 The Muses in Confort, by *Tintoret*.
- 29 At the Bottom of the Room, King *Charles* on Horseback, on a white Horse, finely fore-shortened, the Posture of the King excellent, by *Vandyke*.
- 30 Over the Door, a Head, Ditto.

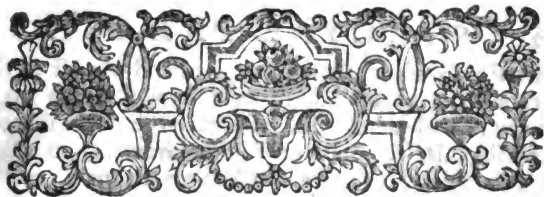
T H E



Hampton Court G. Rickham sculp



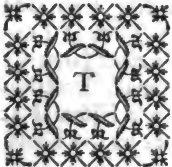
Rafaele De Urbino. J. Bickham sculp.



DELICIAE BRITANNICÆ.

BOOK II.

THE ROYAL PALACE OF HAMPTON COURT.

 HIS magnificent Structure (we may venture to assert) is more agreeably situated (*Windsor* only excepted, of which we propose to give a particular Account hereafter) than any other of his Majesty's Rural Recesses: It lies on the North-Bank of the River *Thames*, about two small Miles from the antient Town of *Kingston*, and on the High-Road from *Stains* to *London*.

NOTWITHSTANDING it lies so close to the River-side, yet it is never in the least incommoded by the Rise of the Waters, which, in other Places, is too often occasioned by sudden Floods, or inordinate Tempests; and though not far from the Reflux of the Tides; yet it is at such a convenient Distance, as never to be influenced by any of those Impurities, which the Flowing of the Tides are too apt to create: Neither
were

were the Gardens, though they extend almost to the very Margin of the River, ever known to be overflowed : And what still renders its Situation more agreeable, is, there are no Marsh-Grounds, on either Side the River, to make the Waters stagnate, or the Air, upon that Account, either foggy or unhealthful.

THE River here is high enough to be navigable, and low enough to be agreeably rapid ; so that, though the Stream moves but gently on ; yet it does not sleep, or seem to stand still, like a Pond.

THIS easy Movement keeps the Waters for-ever clear and clean. In short, the Bottom is always in View, the wanton Fish are always visible, and nothing is wanting, that can render a River always entertaining.

HAVING thus given the Reader a transient Idea of the Situation of this beautiful Palace, I shall proceed, in the next Place, to speak of its antient, and illustrious Founder.

IT was first raised from the Ground by that great Statesman, and Favourite of King *Henry VIII.* Cardinal *Woolsey*, and devolved on the Crown, in the Forfeiture of his Eminence, when his then Majesty seized his Effects and Estate, by which sudden Turn of Fortune, this Rural Seat, and that of *Whitehall* (another magnificent Mansion House of the Cardinal's Erection at his own Expence) were at his Majesty's Disposal at the same Time. Two such fine Palaces as the above mentioned, built at the sole Charge of one private Subject, will ever be lasting Monuments of the Pride and Ambition, as well as the almost inexhaustible Treasures of that imperious Prelate, who knew no Bounds to his Avarice, till he was overthrown at once, by incurring the Displeasure of his Royal, and munificent Benefactor,

THOUGH *Hampton Court* was (as before has been observed) a Recess in every Respect fit for a Prince, even in King *Henry VIII.*'s Time ; yet it never appeared in its full Glory, till the latter End of King *William III.* who greatly admiring the Situation, added several very elegant and pompous Apartments to it, causing the great Stair-Case, and some of the Ceilings

to

be painted by Signior *Verrio*, a very curious Artist, though much inferior to some of the great Masters, of whose Works we shall give a Description hereafter; for here are not only many Pieces of the most able Hands, but *Hampton Court*, as Mr. *Richardson* observes in his Essay on the Theory of Painting, is the great School of *Rafaëlle*, the most celebrated of them all.

BUT before we enter upon the Subject proposed, in order to render this new Design as useful, and rational an Amusement as possibly we can, we shall from Time to Time have Recourse, not only to modern History, as Occasion shall require, but to the justly admired Doctor *King*, Abbè le *Pluche*, and Mr. *Baniere*, as the best, and most artful Expositors of the Mythology of the Antients: For there are different Species of Books exposed to public View, such as Pictures, Prints, Tapestry and Statues. These are so many Riddles to those who are ignorant of Fabulous History, to which we must be obliged very often to apply, for their better Illustration.

WITHOUT making therefore any further Apology for, or Introduction to our present Undertaking, we will begin with the Entrance into this Palace, at the Gates of which there are four large Brick Piers; the two Inward, which form a Gate-way, are adorned with the Lion and Unicorn, the Royal Supporters, holding each of them a Shield, whereon are the Arms of *Great Britain*: On the two Outward are several Trophies of War, well carved, in Stone; with two small Portals on each Side.

HAVING passed through the long Court-yard, on each Side of which are Stabling for the Officers of his Majesty's Household, we proceed to the first Portal, which is a beautiful Piece of Brick-work, embellished with four Heads of the *Roman Cæsars*, two on each Side, with their respective Names under them: The first is *Trajan*, the second *Adrian*, the third *Tiberius*, and the last *Vitellius*. For what Reason the Cardinal should chuse the Effigies of these four Emperors, of such different Characters, to decorate this Part of the Building

Building, is not easy to conjecture. *Woolsey* it is true, was a great Scholar, and a Patron of Men of Learning; so were *Trajan* and *Adrian*, and both Men of unblemished Character, and on that Account might claim his Esteem; but then *Tiberius*, though a learned, was a very wicked Prince; one of his greatest Foibles however was, what the Cardinal could not fairly condemn, I mean his supporting and suffering himself to be managed at Will by his overgrown Favourite *Sejanus*. *Vitellius* had indeed no one good Quality to recommend him; but, like the Cardinal, was notorious for his dissolute and luxurious Course of Life. From this Portal spread two Wings, built in the same Taste, and a large Pavement, of semi-circular Form in Front.

THROUGH the Portal adorned (as just mentioned) with the four Heads, we pass into a large Quadrangle, remarkable for nothing curious, except its Spaciousness and Uniformity: This leads to a second Quadrangle, where, over the Portal, is a beautiful astronomical Clock, the Workmanship and Contrivance of the late celebrated *Tompion*, on which are curiously represented the Rising and Setting of the Sun, his gradual Progression through the twelve Signs of the *Zodiac*, the various Phases of the Moon, and other such emblematical Amusements, as justly make it the Object of universal Admiration. And here, in order to instruct, as well as entertain our Readers, we shall give them, in this Place, Abbè le *Pluche*'s historical Account of the Origin of the *Zodiac*, and his agreeable Explication of its respective Hieroglyphicks.

THE old *Egyptians*, says he, having first observed the four natural Divisions of the Year, perceived, that the Sun, in each of these Seasons, was placed successively under distinct Stars. In order, therefore, to be as exact as possibly they could, and to parcel out the Year in such a Manner, as should be commodious and unalterable, they divided each of the four Seasons into three Cantons of different Stars, and the whole Year into twelve Houses, or Stations of the Sun, to which they gave the Names of twelve different Animals,

mals, that had Relation to what was transacted upon Earth, in each of those Divisions of the Year.

THE Sun, in Spring, covers the Earth with a vast Variety of inestimable Blessings. Those which the Antients were peculiarly fond of, and valued most, were Sheep, Kine, and Goats. In order to adumbrate, therefore, those numberless Benefits, and that Fecundity which was restored to them by the Spring, they gave to the three Constellations, through which the Sun passes in the Spring, the Names of those three different Creatures. The first Constellation under which the Sun is found, when the Winter is withdrawn, and the Days and Nights are equal, was distinguished by the Name of the first Animal, that is usually brought forth at that particular Period, that is to say, the *Lamb*, or its Parent, the *Ram*. The second bore the Title of the *Bull*: And, as the Goats, which are hot in *November*, and pregnant for five Months, bring forth two young Ones oftner than one, at the Expiration of that Term, the third Constellation of the Spring bore the Denomination of the *Twins*, or *Kids* *.

WHEN the Sun is arrived at the Summer Solstice, he advances no farther towards the Pole, but returns with Abundance of Gravity and Precaution, as it were, to the Equator; for which Reason, the *Egyptians* thought proper to assign the Name of the *Crab* to those Stars under which he then appears. The Manner in which this Animal marches is well known, and nothing could more aptly adumbrate the Retrogradation of the Sun. The excessive Heats which next come on, and the full Lustre in which that glorious Luminary then appears, induced them to give the Constellation under which he then moves, the Name of the *Lion*, the King and Terror of all the terrestrial Animals. The Harvest, which immediately succeeds, inclined them to delineate the sixth Constellation, by the Figure of a young Female *Reaper*, bearing an Ear of Corn. The Emblem,

* The *Greeks* substituted in their Room, though without any Foundation, the two Brothers, *Cassiopeia* and *Pollux*.

or Allusion, is taken from those young Virgins, who gained their Livelihood by gleanings after the Reapers; and nothing could be a more lively Representation of that Season of the Year, when Providence is lavish, as it were, of her Favours, and supplies both Rich and Poor with Plenty of Provisions.

It would be impossible to express that which the Equinox falls under, and equals Day and Night by any better *Symbol*, than that of a *Balance* in *Æquilibrio*. The various Distempers occasioned by the Sun in his Retreat, or which break out in the Middle of Autumn, made them give the next Set of Stars the Title of the *Scorpion*; because that Animal carries not only a Sting, but a Bag of Poison in his Tail, and makes use of both, as he finds Occasion. The *Sagittary*, or *Archer**, who follows that destructive Animal, has a visible Relation to the Chace, or the Diversion of Hunting, which is principally followed after the Fall of the Leaf. As the Crab, that crawls with a retrograde Motion, was made the Symbol of the Summer Solstice, after which the Sun always returns to the Equator; so on the other Hand, in order to delineate the Winter Solstice, after which the Sun rises, and continues his progressive Motion to the other Tropic, the Name of *Capricorn*, or the Goat was chosen; because those Animals most commonly climb as they browse, and continue ascending, and feeding, till they have reached the Summit of the Rocks and Mountains. The *Water-Pot* is a lively Image of the Hail, Rain and Snow, that fall in the dark, Winter Season. And lastly, the two *Fish*, which are linked together by a Fillet or Bandage, seem to have Reference to the Generation of those Animals, who make their Appearance about the Close of Winter, at which Period Angling begins to come in Season.

BUT to return to our Quadrangle:—On the left Hand is the old great Hall, in which, by his late Ma-

* The Greeks, instead of a *Hunter*, have substituted the Fabulous Idea of a *Centaur*.

Majesty's Command, was erected a Theatre, wherein, as Mr. *Cibber* the Comedian, in his Apology for his own Life, Page 447. assures us, it was intended that two Plays should have been acted every Week, during the Time of the Court's Continuance there; however, seven Plays only, it seems, were performed in it, by the Comedians from *Drury-Lane*, that very Summer it was erected; and one afterwards, in the Year 1731, for the Entertainment of the Duke of *Lorrain*, then Grand Duke of *Tuscany*.

IN the Front is a Brick Portal, adorned with four *Cæsar's* Heads, but whose in particular, we are at a Loss to determine; this Part of the Building was repaired in his present Majesty's Reign, as appears by a Key-Stone over the Gate, on which are the Letters G. R. and the Year of our Lord MDCCXXXII.

ON the Right-Hand of this Quadrangle there is a Stone Colonnade, consisting of fourteen Pillars, and two Pilasters of the *Ionic* Order, with an Entablature and Ballustrade at Top, decorated in the Middle with two large, carved Vases. This leads to the great Stair-Case, on which are painted, at the Top, on the left Side, as you come in, *Apollo* and the *Nine Muses*; representing a fine Concert of Musick, at whose Feet sits the God *Pan*, with his unequal Reeds; and a little below them, the Goddess *Ceres*, holding a Wheat-Sheaf in her Left-Hand, and pointing to several Loaves of Bread with her Right; in which she has a Chaplet of Flowers; near her are the River-Gods, *Thame* and *Isis*, with their Urns, and behind them, two River-Nymphs: A large Table is placed in the Middle with a large Quantity of rich gilt Plate upon it, adorned with Flowers. This Part of the Painting is a lively Representation of the Marriage of *Thame* and *Isis*; alluding to the Palace being erected on the River, which takes its Name from the Union of their Streams. *Apollo* and the *Muses* are introduced into the Piece, as being the Deities who presided over all sacred Banquets, and were as much the Protectors of *Mirth* and *Festivity*, as of *Poetry* and *Musick*. *Pan* and *Ceres* have Allusion to the Fields

Fields and Meadows about *Hampton Court*, and *Flora* to the Gardens.

ON the Cieling are painted *Jupiter* and *Juno*, seated on a rich Throne, with *Ganymede* riding upon *Jupiter's* Eagle, and presenting him the Cup. *Juno's* Peacock is in the Front; and one of the *Parcæ*, or *Fatal Sisters*, is, waiting with her Scissars in her Hand, ready to cut the Thread of Life, whenever *Jove* should give her Orders. The Whole is covered with a fine Canopy, surrounded with the Signs of the Zodiac, and several *Zephyrs*, with Flowers in their Hands. On one Side of them is *Fame*, with her two Trumpets. This Piece is a Compliment paid to King *William* and Queen *Mary*; the Peacock is an Emlem of their Grandeur; the *Destiny* denotes their Power over the Lives of their Subjects; and the *Zephyrs* represent their mild and courteous Disposition towards them.

Underneath this is a beautiful Figure of *Venus*, in an easy, careless Posture, with one Leg on a Swan, and *Cupid* riding on another, whilst *Mars* is making his Addresses to her as a Lover.

ON the Right-hand are *Pluto* and *Proserpine*, *Cælus* and *Terra*, *Cybele*, crown'd with a Tower, and others; *Neptune* and *Amphitrite* in the Front, and two Attendants, serving them with Nectar and Fruits.

ON the Left is *Bacchus*, and his Attendants. He is drest in a *Leopard's* Skin thrown over his Shoulders, and a Crown of Grapes upon his Head. He leans on a rich Ewer; his Left-hand rests on *Silenus's* Head, who sits on an Ass that is fallen down, and seems to catch at a Table, to which the Goddess *Diana* above is pointing. The Table is supported by Eagles. On one Side of it sits *Romulus*, the Founder of *Rome*, who seems very attentive, and looks up to *Jupiter*. There is a Wolf by his Side, by which, according to the received Notion, he was suckled with his Twin-Brother *Remus*, when their Uncle *Numitor* had ordered them both to be cast into the River *Tyber*; but the Messenger employ'd in this wicked Design, having laid the Children gently down among some Rushes, they were found by the Shepherd

Shepherd *Faustulus*, who delivered them to his Wife to nurse, from whose Name, being *Lupa*, the Fable of their being suckled by a Wolf took its Rise.

ON the other Side of the flying Table, is *Hercules*, drest in a *Lion's* Skin, and leaning on his Club. All the above Figures are painted in the Clouds. In another Pannel is *Peace*, holding a Laurel in her Right-hand, and in her Left, a Palm over *Aeneas's* Head, who stands on the Left-hand, and seems to invite the Twelve *Cæsars*, who are all standing together on the Right, to a Celestial Banquet; amongst whom is the celebrated *Spurina*, the Soothsayer. The Genius of *Rome* is hovering over their Heads, with a flaming Sword, the Emblem of Destruction, and a Bridle, the Symbol of Government, both in her Right-hand.

THIS Prospect of *Rome*, with the flaming Sword and Bridle in the Hand of her Genius, seems an Allusion to the *Revolution* at which Time, had it not been for the Assistance of our great and glorious Deliverer, King *William III.* the *British* Nation had felt again the Weight of the *Romish* Yoke.

IN another Pannel is *Julian* the Apostate, writing at a Table, with *Mercury*, the God of Eloquence attending on him, in Allusion to the fine Writings of that wicked Emperor, who was an inveterate Enemy to the Christian Religion, notwithstanding his Education in it, and his Service at the Altar.

HE was the Son of *Constantius*, Brother of *Constantine the Great*. His Mother's Name was *Basilina*. His first Tutor in Grammar was one *Mardonius*, an Heathen Eunuch, who resided at *Constantinople*. *Ecebolius*, one that wavered in the Faith, was the next that instructed him in the Art of Rhetoric, at *Nicomedia*, to which Place he was sent by the Emperor, in order that *Eusebius*, who was Bishop of that Place, and his Kinsman, might improve him in Virtue and good Manners; but he was shamefully corrupted by one *Maximus*, who was not only a Philosopher, but a Magician. His Cousin *Constantius*, being informed of his dissolute Course of Life, and *Julian* dreading his Resentment, made himself a Monk :

Monk : But though he behaved in that Capacity to all outward Appearance as a good Christian, he was a very Heathen in private. Before this Time, both he and his Brother *Gallus* were constituted Clerks, and discharged the Office of Public Readers in the Church-Assemblies. The latter was a Zealot, and was very sanguine in the Erection of a Church, in Honour to *Mammas* the Martyr ; the other, indeed, join'd with him in the Undertaking, but was perfectly remiss, and regardless of performing his proportionable Part. In Process of Time, *Constantius*, at the earnest Sollicitation of his Royal Confort *Eusebia*, declar'd him *Cæsar* : And in the Year 335, he married *Helena*, the Emperor's Sister. He had formerly been sent into *Gaul*, where he overcame the *Barbarians*, and by vanquishing seven *German* Kings, restored Peace to those Provinces. His Deportment was so exemplary, and seemingly virtuous, that it gained him the universal Affection and Esteem of the *Roman* Legions ; insomuch that, in the Year 36, soon after the Death of *Constantius*, he was established on his Throne. The Mask thereupon was immediately thrown off, and he caused the Idol-Temples of the Heathen publicly to be opened ; and not only restored their Worship, but assumed the Office himself of their High-Priest : In short, he religiously observed all their Rites and Ceremonies, and endeavoured, by the Blood of Sacrifices, to efface the Character of his Christian Baptism. He recalled all those Heretics who had been banished by his Predecessor, and restored the Donatists to their respective Posts or Employments in *Africa*, and embraced every Opportunity that offered to injure or oppress the Christians, whom (by Way of Ignominy and Reproach) he branded with the Title of *Galileans* : And so far did he carry his implacable Malice and Aversion towards them, that he did not scruple to put the King of *Persia*'s Embassadors to Death, for no other Reason, than that they profess'd themselves Christians. In the Disposal of all Places he prefer'd such as were strenuous Advocates for Idol-Worship, and punished all Christians who presumed to open any Seminaries, or Schools for the

the Education of Youth, and used, in short, his utmost Endeavours to extirpate the Catholick Faith. For which Reason he gave extraordinary Encouragement to Pagan Tutors; and introduced the Religious Custom of singing alternately in the Idol-Temples, together with the Distinction of Places, the Forms of Prayers, and some faint Resemblance of Public Penance by way of Atonement for enormous Crimes. He propos'd to have built several Public Hospitals, for the Reception of such as were sick and poor; as also Monasteries, for the Education of young Virgins, but did not live to see those laudable Intentions accomplished. But above all, he tried all the Means in his Power to prevail on his Soldiers in general, but more particularly the *Prætorian* Guard, to renounce the Christian Religion; the greatest Part of them, however, despised and abhorred the impious Proposition, and chose rather to abandon their Posts, and forfeit his Favour and Protection, than to turn Apostates. *Maris*, Bishop of *Chalcedon*, having publickly reprimanded him for his wicked Proceedings, he answered him, without any Warmth or Emotion, That his *Galilaean*, notwithstanding all his Zeal, would never cure him of his Blindness. To which impious Reflection *Maris* reply'd, I bless my Saviour, that being blind, I need not pollute my Eyes with beholding such a shameful Apostate as you are. This likewise the Emperor bore with all the Calmness imaginable, as thinking such a Reply not worthy of his Regard or Resentment.

He very much affected all such Acts of Clemency and Moderation, with a View to gain by that Means the greater Credit to his wicked and villainous Designs. He gave free Leave to the *Jews* to rebuild the Temple of *Jerusalem*, and finding himself indispensibly obliged to make War upon the *Persians*, he breathed nothing but Vengeance and Destruction on the Church, as soon as he returned; but rashly engaging with the Enemy with his Coat of Mail, he received an accidental Wound whereof he died. Finding himself in a desperate Condition, he took a Handful of his Blood (according to

Theodoret) and casting it up to Heaven, said *Vicisti Galilæe*, that is, *O Christ, thou hast overcome me*, and instantly expired, on the twentieth Day of *June*, in the seventh Year of his Reign, in the thirty first Year of his Age.

Though so wicked a Man, it is allowed on all Hands, that his acquired Parts were extraordinary, and that his Works are the just Objects of universal Admiration.

As to his Person, he had sparkling Eyes, a stern, wandering Countenance, a strait Nose, his Mouth somewhat of the biggest; a Slit in his Under-Lip, a thick Beard, which he wore picked, his Shoulders large and moving, his Head hanging down, which he always turned on one Side and t'other; he walked very fast, altho' he was but little, and made a great Noise when he laughed.

Amongst the many Pieces which he wrote, there was a Satirical Letter, that he called the *Misopogan*, or Beard-hater, as a Testimony of his Contempt of the People of *Antioch*, who had endeavoured to make him appear ridiculous.

Over the Door, at the Head of the Stairs, is a *Pyra*, or Funeral Pyle, done in Stone-Colour: Under the Paintings before-mentioned, are thirty six Pannels, representing Trophies of War, and other Decorations in the same Colour.

The Paintings on the Stair-Case are all the Works of Signior *Verrio*, an ingenious *Italian*, who laid out several Gardens, and painted several other Pieces here, as well as at *Windsor*, and at the Seats of many of the Nobility.

As we propose to give a succinct Account of the several Painters and Sculptors under their Capital Performances; and as This is far from being his Master-piece, we shall introduce the History of that justly admired Artist in another Place.

A large Glass Lanthorn, with sixteen Nozzles in it, and an Impartial Crown at Top, hangs from the Ceiling, by a strong Brass Chain doubly gilt.

The

The GUARD-CHAMBER.

FROM the Stair-Cafe, we pass into the Guard-Chamber, which contains Arms for five thousand Men, artfully dispos'd in various Forms. Fronting the Door are three Trophies of Drums, hanging in an uniform Manner under the Windows, five in each Trophy. There are Pilasters of Pikes, Bayonets, and Bandaleers, on each Side sixteen Pannels, which go round the Room, with a great Variety of Decoration and Figures, as Musquets in Chequer-Work, Stars made of Bayonets, Swords, &c. also Circles, Ovals, Hexagons, and Octagons; in the Centers of some are the fam'd *Medusa's* Head, of others *Jupiter's* Thunder, and other Devices carv'd upon a Shield: The Sides are garnish'd with Bandaleers.

THE Arms were thus dispos'd by Mr. *Harris*, who was the Person that first contriv'd to place the Arms in the same beautiful Order in the *small Armoury* in the Tower of *London*, which is universally admir'd, by People of all Nations, who have the Curiosity to survey them. This Man was originally a common Gunsmith, but after he had given such public Proof of his superior Genius, he was allow'd a Pension from the Crown for his Ingenuity.

OVER the Chimney are the Arms of *England*, &c. with the Garter, and Motto round them; and underneath is a neat Cypher of a W, and over it the Royal Crown, curiously carv'd in Walnut-tree.

ON the Right Hand of the Door as we enter, are the Halberts for the Yeomen of the Guard, eighteen in Number, and a little farther, six large Carbines, regularly plac'd on a Table.

THE Room is very large and spacious, of an oblong Form, above sixty Feet long, and forty Feet wide. The Arms here are all taken down to be clean'd, and are replac'd once every Year in the Spring.

The KING'S PRESENCE CHAMBER.

On the Left Hand of the Entrance, behind the Door, is a fine Picture, about eighteen Feet by fifteen, of King * *William III.* in Armour, with his Truncheon in his Hand, mounted on a stately Horse, with a long Tail, trampling on Trophies of War, by which lies a flaming Torch. *Mercury* and *Peace* are over Head, in a Cloud, supporting the King's Helmet, decorated with Laurel; and a *Cupid* holds a Scroll, which at present is not legible. In the Bottom Part of the Picture, is *Neptune* with his Attendants, by the Side of a Rock, who seems to welcome the Hero on Shore: There is a Prospect of Ships likewise at a Distance: And a serene, blue Sky, without a Cloud, except that which *Mercury* and *Peace* sit on. In the Front Ground is *Plenty* with her Cornucopia, offering a Branch of Olives, and *Flora* presenting Flowers.

THE Room is hung with rich old Tapestry, that has no particular Story wrought in it; but Landscape-Work, with the Figures of Nymphs, Fawns, Satyrs, Nereids, &c.

IN the Front, are the Canopy and Chair of State, which are of Crimson Damask, as are also the Stools: On the Back Part of the Canopy are the King's Arms, and round the Vallance, the Crown and Cypher embroidered in Gold. This Room, though called the second, is the first Presence-Chamber of the Kings's Apartment.

The Ceiling is vaulted, from the Center of which hangs a fine Lustre of nineteen Branches.

THIS Picture which was painted by the late celebrated Sir *Godfrey Kneller*, is one of his Master-pieces, and a glorious Proof of his extraordinary Genius. The Drawing is good, and the Colouring beautiful; the Lights and Shadows are disposed in the most artful

* N. B. All Pictures mark'd throughout the Work with this Asterism, are Capital Ones, and deserve the Spectator's particular Attention.

Manner : Each Figure is beautifully bold, and the Invention truly noble ; for as it is well known, his Majesty landed in the West of *England*, and the Sails of the Ships at a Distance are swelled with the East Wind, and the Hair of the Figure of *Plenty* is ruffled, and blows the same Way.

THIS justly admired Painter was born at *Lubeck*, in the *Lower Saxony*, in the Year 1646, and was a Pupil of *Rembrandt*. He travelled to *Rome*, and drew after the antique Statues and Busts, whereby he attain'd to the most beautiful and graceful Manner of drawing a Likeness that any Painter was ever Master of : He was not so exact a Copyer of Nature in the minute Parts as *Van Dyck*, but what he added to her made ample Amends for what he neglected ; for he gave a peculiar Grace and Dignity wherever the Character required it ; upon which Account, a noble Duke, who made no mean Figure, was once pleas'd to say to him, " Sir " *Godfrey*, every Body tells me, the Picture you have " drawn for me is extremely like, and yet, methinks, " when I view myself and that together in the Glass, " I appear like a meer *Poltroon* to it.

He was so far from taking the Advantage of little Marks and Defects for a Likeness, in all his Pieces, that he left them quite out, and painted from those Parts that could make the Picture strike the Eye in the most agreeable Manner. As the mean, hard Likeness is the present Fashion, *Kneller's* great Abilities are not so much regarded at present, as they will doubtless be admir'd by Posterity.

THOUGH he has drawn a great many slight Pictures, assisted by meaner Painters, from his want of Time and Multiplicity of Business ; yet we have this to say in his Favour, that his best Pictures, such as the Dutchess of *Grafton*, in the Room, of which we are now speaking, the *Chinese* at *Windsor*, the Picture of *Grinlin Gibbons* at *Haughton-hall*, Archbishop *Tillotson*, a Half-Length Lady at Mr. Baron *Scrope's*, and several others, are equal at least, if not superior in Grace, to any Portraits in the World.

THIS

THIS great Master died in the Year 1723, and lies buried at *Twickenham*, near *Whitton*, where he had a good Estate, and a fine Seat; but there is a handsome Monument set up for him at the lower End of the North Isle in *Westminster-Abby*, which was designed by himself, and executed by our present great Sculptor Mr. *Rysbrack*, on which is the following Inscription:

M. S.
 GODEFREDI KNELLER
 EQUITIS ROM. IMP. ET ANGLIÆ
 BARONETTI PICTORIS REGIBUS
 CAROLO II. JACOBO II. GULIELMO III.
 ANNÆ REGINÆ. GEORGIO.
 QUI OBIT XXVI OCT.
 ANN. MDCCXXIII. ÆTAT. LXXVII.

Kneller, by Heav'n, and not a Master, taught,
 Whose *Art* was *Nature*, and whose Pictures Thought;
 When now two Ages he had snatch'd from Fate,
 Whate'er was beauteous, and whate'er was great;
 Crowned with Princes Honours, Poets Lays,
 Due to his Merit and brave Thirst of Praise;
 Living, great Nature fear'd he might out-vie
 Her Works; and dying, fears herself may die.

A. P.

THE Mention made by Mr. *Pope*, in these Lines, of *Princes Honours*, *Poets Lays*, alludes to his having been made a Knight of the *Roman Empire*; to his having been knighted by King *William III.* and made a Baronet by King *George I.* and to the many Complaints paid him by the *English Poets*, among which, those publish'd by the late ingenious Mr. *Congreve*, and the inimitable Mr. *Addison*, are allowed to be touch'd up with the greatest Elegance; for which Reason we shall take the Liberty to transcribe them; and as there are particular Beauties in Both, we shall leave our Readers themselves to give the Preference to which they please.

To

T O

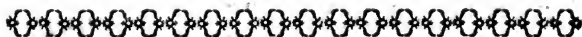
Sir GODFREY KNELEER.

By Mr. CONGREVE.

I YIELD, O *Kneller*, to superior Skill,
Thy Pencil triumphs o'er the Poet's Quill :
If yet my vanquish'd Muse exerts her Lays,
It is no more to rival thee, but praise.

OFt have I try'd, with unavailing Care,
To trace some Image from the much-lov'd Fair ;
But still my Numbers ineffectual prov'd,
And rather shew'd how much, than whom I lov'd :
But thy unerring Hand, with matchless Art,
Has shewn my Eyes th' Impression in my Heart ;
The bright Idea both exists and lives,
Such vital Heat thy genial Pencil gives :
Whose daring Point, not to the Face confin'd
Can penetrate the Heart, and paint the Mind.
Others some faint Resemblance may express,
Which, as, 'tis drawn by Chance, we find by Guess.
Thy Pictures raise no Doubts, when brought to View,
At once they're known, and seem to know us too,
Transcendent Artist ! How compleat thy Skill !
Thy Power to act, is equal to thy Will,
Nature and Art, in Thee, alike contend,
Not to oppose each other, but befriend :
For what thy Fancy has with Fire design'd,
Is by thy Skill both temper'd and refin'd.
As in thy Pictures, Light consents with Shade
And each to other is subservient made,
Judgment and Genius so concur in Thee,
And both unite in perfect Harmony.

BUT after Days, my Friend, must do thee Right,
 And set thy Virtues in unenvy'd Light.
 Fame due to vast Desert is kept in Store,
 Unpay'd, till the Deserver is no more,
 Yet, Thou, in present, the best Part hast gain'd,
 And from the chosen Few Applause obtain'd:
 Ev'n He, who best could judge, and best could praise,
 Has high extoll'd thee in his deathless Lays;
 Ev'n *Dryden* has immortaliz'd thy Name;
 Let that alone suffice thee; think That, Fame.
 Unfit I follow, where he led the Way,
 And court Applause, by what I seem to pay.
 Myself I praise, while I thy Praise intend,
 For 'tis some Virtue, Virtue to commend;
 And next to Deeds, which our own Honour raise,
 Is to distinguish Them, who merit Praise.



T O

Sir GODFREY KNELLER,

On His PICTURE of

KING GEORGE I.

KNELLER, with Silence and Surprize,
 We see *Britannia's* Monarch rise,
 A Godlike Form, by Thee display'd
 In all the Force of Light and Shade;
 And, aw'd by thy delusive Hand,
 As in the Presence-Chamber stand.

THE Magick of thy Art calls forth
 His secret Soul, and hidden Worth,
 His Probity and Mildness shows,
 His Care of Friends, and Scorn of Foes:

In

In ev'ry Stroke, in ev'ry Line,
Does some exalted Virtue shine,
And *Albion's* Happiness we trace
Thro' all the Features of his Face.

O! may I live to hail the Day,
When the glad Nation shall survey,
Their Sovereign, thro' his wide Command,
Passing in Progress, o'er the Land!
Each Heart shall bend, and ev'ry Voice
In loud applauding Shouts rejoice;
Whilst all his gracious Aspect praise,
And Crowds grow loyal as they gaze.

THIS Image, on the Medal plac'd,
With its bright Round of Titles grac'd,
And stamp on *British* Coins shall live;
To richest Ores shall Value give;
Or wrought within the curious Mould,
Shape and adorn the running Gold.
To bear this Form, the genial Sun
Has daily, since his Course begun,
Rejoic'd the Metal to refine,
And ripen'd the *Peruvian* Mine.

THOU, *Kneller*, long with noble Pride,
The foremost of thy Art, hast vy'd
With Nature in a generous Strife,
And touch'd the Canvas into Life.
Thy Pencil has, by Monarchs sought,
From Reign to Reign in Ermine wrought,
And, in their Robes of State array'd,
The Kings of half an Age display'd.

HERE swarthy *Charles* appears, and there,
His Brother, with dejected Air:
Triumphant *Nassau* here we find,
And with him bright *Maria* join'd;
There *Anna*, great, as when she sent
Her Army through the Continent,

E're

E're yet her *Hero* was disgrac'd;
 O, may fam'd *Brunswick* be the last,
 (Tho' Heav'n should with my Wish agree,
 And long preserve thy Art in Thee)
 The last, the happiest *British* King,
 Whom thou shalt paint, or I shall sing!

Wise *Phidias*, thus his Skill to prove,
 Thro' many a God advanc'd to Jove,
 And taught the polish'd Rocks to shine,
 With Airs and Lineaments divine;
 'Till *Greece* amaz'd, and half afraid,
 Th' assembled *Deities* survey'd.

GREAT *Pan*, who wont to chase the Fair,
 And lov'd the spreading *Oak*, was there;
 Old *Saturn* too, with up-cast Eyes,
 Beheld his abdicated Skies;
 And mighty *Mars*, for War renown'd,
 In Adamantine Armour frown'd:
 By him the childless Goddess rose,
Minerva, studious to compose
 Her twisted Threads; the Web she strung,
 And o'er a Loom of Marble hung;
Thetis, the troubled Ocean's Queen,
 Match'd with a Mortal, next was seen,
 Reclining on a Funeral Urn,
 Her short-liv'd darling Son to mourn.
 The last was he, whose Thunder slew
 The *Titan* Race, a rebel Crew,
 That, from an hundred Hills ally'd,
 In impious Leagues their King defy'd.

THIS Wonder of the Sculptor's Hand
 Produc'd, his Art was at a Stand:
 For who would hope new Fame to raise,
 Or risque his well-establish'd Praise,
 That his high Genius to approve,
 Had drawn a *GEORGE*, or carv'd a *JOVE*?

W

WE shall now proceed to give a short Account of the remaining Curiosities in the Second Room, which we left unfinished.

OVER the Chimney is a whole Length of the Marquis of *Hamilton*, Lord Steward of the Household to King *Charles I.* painted by *Van Somer*.

OVER the Doors are two Pieces of Architecture, beautifully painted by *Rosso*, an Artist of great Reputation, some of whose best Works are in the Galleries of the *French King's* Palace of *Fontainebleau*. He was a great Architect, as well as Painter, and so highly esteemed by *Francis I.* that he made him *Super-intendant General* of all his Buildings, Pictures, &c. gave him a considerable Pension, and allowed him such Opportunities of making his Fortune, that he lived for a considerable Time, in such Affluence and Splendor, that few Princes made a greater Figure.

HOWEVER, as the End of this Painter was somewhat extraordinary, we presume a short Relation of it will be thought no disagreeable Amusement.

Rosso, after he was grown immensely rich, was robbed of a large Sum of Money, and as he unfortunately imagined, by one *Francisco Pelegrino*, a *Florentine*, who was one of his most intimate Friends, as well as his Countryman. Upon which Suspicion, he procured an Order for his Imprisonment, and caused him to be put to the Torture; which he underwent with such Resolution and Courage, and asserted his Innocence, in the Height of the most agonizing Pains, with such Constancy, that he was honourably acquitted.

OUR unhappy Painter, partly out of Remorse for this inhuman Treatment of his injured Friend, and partly out of Fear of the fatal Consequences of his most just Resentment, dispatched himself by Poison in 1541, and in the forty fifth Year of his Age.

The Second PRESENCE-CHAMBER,

OVER the Chimney is a whole Length of *Christian IV. King of Denmark*, by *Van Somer*. This Picture, as most of the large ones are, is decorated round the Frame

Frame on the Outside with Festoons of Fruits and Flowers, beautifully carv'd in *High-relief* in Lime Wood.

OVER all the Doors are Pieces of Ruins and Landscapes by *Rosso*.

THE Hangings of this Room are very antient Tapestry, but very rich, the Lights being all Gold, and the Shadows Silk; the Subject of those on the Left is *Hercules* and the *Hydra*; and those on the Right is *Midas* with his Ass's Ears.

THE Room is spacious, with a vaulted Ceiling, from the Center of which hangs a gilt Chandelier of twelve Branches. The Chair of State and Stools are of *Crimson Damask*, fringed with the same Colour. Here are two Tables of fine Marble, which have Pier-Glasses over them, with gilt Stands on each Side,

The AUDIENCE-ROOM.

OVER the Chimney is a whole Length of *Elizabeth* Queen of *Bohemia*, who was his present Majesties Great Grand-mother, and the Daughter of King *James I.* Her Husband *Frederick V.* Prince Elector *Palatine* of the *Rhine*, and herself likewise, were drove out of their Kingdom, for Want of the seasonable Support of her Father. She came over into *England* in the Year after the Restoration of her Nephew, King *Charles II.* and died about nine Months after that in *London*, at the Lord *Craven's* in *Drury-Lane*, in the Year 1662.

OVER each of the Doors in this Room, is a *Madonna*, by *Dominico Fetti*, who, by studying the Works of *Giulio Romano* at *Mantua*, became an excellent Imitator of that great Master. He died in the Year 1624, in the 35th Year of his Age.

THE Tapestry is fine; the Subject on one Side *Abraham* and *Lot* dividing their Lands; and on the other, God appears to *Abraham* in the Front, and *Abraham* is purchasing a Piece of Ground for a Burying-place.

THE Room is lofty: In the Middle hangs a beautiful Chandelier of Silver chased, with sixteen Branches. Between

tween the Windows are Glasses; and under them Tables, finely carved, and gilt Stands on each Side.

HERE is a fine Canopy of State, with Window-Curtains, Chair and Stools of rich Crimson Damask, laced, and fringed with Gold.

The DRAWING-ROOM.

OVER the Chimney-Piece is a whole Length of King* *Charles I.* which is universally allowed to be the finest Representation of him that ever was painted, and one of the Master-pieces of that great Artist *Sir Anthony Van Dyck*. Though his Majesty is dressed indeed in his Royal Robes; yet he is drawn in a dejected Posture, and with an Air of Sorrow in his Countenance, to intimate to the Spectator, that he was just entering into his Troubles at the Time when he sat for his Picture: And though the Piece in general be dark; yet there is a peculiar Brightness in the Face and Hands.

WE shall here give our Readers the Character and History of this great Master, extracted from Mr. *Gravham's* short Account of the Painters.

Sir Anthony Van Dyck (says our Author) was born at *Antwerp*, in the Year 1599; and gave such early Testimonies of his most excellent Endowments, that *Rubens*, his Master, jealous of his being soon as universally approved of as himself, in order to divert him from History-Pieces, would frequently commend his peculiar Talent in painting after the Life, and took such Care to keep him constantly employed in that particular Branch, that he determined at last to make it his principal Study; and for his further Improvement travelled to *Venice*, where he attained the beautiful Colouring of *Titian*, *Paolo Veronese*, &c. And after a few Years spent in *Rome*, *Genoa*, and *Sicily*, he returned Home to *Flanders*, with a Manner of Painting so noble, natural, and easy, that *Titian* himself was hardly his Superior; and no other Master in the World equal to him for Portraits.

HE came into *England* soon after *Rubens*, left it and was retained in the Service of King *Charles I.* who conceived

ceived a very high Esteem for all his Works, honoured him with Knightwood, made him a Present of his own Picture, set round with Diamonds, settled on him a considerable Pension, sat very often to him for his Portrait; as did most of the Nobility and principal Gentry of the Kingdom after him.

THOUGH he was a Person of but a low Stature, yet he was well proportioned; and though very handsome, was modest, affable and courteous: He was likewise a great Encourager of all those who excell'd in any Art or Science whatsoever, and generous to the last Degree. He married one of the most beautiful Ladies of the *English* Court, the Daughter of Lord *Ruthen*, Earl of *Gowry*, and lived in State and Grandeur answerable to her Birth. As to his Dress, it was generally very rich, his Coaches and Equipage were very magnificent, his Retinue numerous and gay: His Table was so splendid, and so much frequented by People of the best Quality of both Sexes, that his Apartments were more like the Court of a Prince, than the Lodgings of an Artificer.

TOWARDS the latter End of his Life, he grew weary of the constant Fatigue of *Face-Painting*; and being ambitious of immortalizing his Name by some more bold and arduous Undertaking, went to *Paris*, with a View of being employed in the Service of the *French* King; but not meeting with that Encouragement he expected, he returned to *London*; and being introduced at Court by his Friend, Sir *Kenelm Digby*, he proposed to make *Cartones* for the *Banqueting-House* at *Whitehall*; The Subject of which was intended to have been the *Institution* of the *Order of the Garter*, the Procession of the Knights in their Habits, with the Ceremony of their Installation at *St. George's Feast*. But as his Demands at first of *Fourscore Thousand Pounds* were thought very unreasonable, whilst the King was treating with him for a more moderate Sum, the *Gout* and other Distempers put an End to his Life, in the Year 1641, in the 42d Year of his Age: And his Body was interred in *St. Paul's Cathedral*.

Du Fresney, speaking of *Rubens*, says, his School
was

was full of admirable Disciples, amongst whom, *Van Dyke* was the Man, that best comprehended all the Rules and general Maxims of his Master; and even excelled him in the Delicacy of his Colouring, and in his Cabinet-Pieces; his Taste, however, in regard to the designing Part, was nothing superior, he owns, to that of *Rubens*.

In the same Room where this fine Picture of King *Charles I.* is, there are two capital Pictures over the Doors*. The Subject of the First is, the Scripture-History of *David* cutting off *Goliath's* Head. The Former is here represented as a very little Person. The Head of the Latter is very large, and of a fine dead Colour. The Sword likewise, with which it was cut off, is very large. This beautiful Piece was painted by *Fetti*, of whom we have already given a short Account. The Other, which is a Representation of the * *Holy Family*, was painted by *Correggio*, of whom *Du Fresnoy* gives this Account, that he painted at *Parma* two large Cupolas in Fresco, and some Altar-Pieces. This Artist found out certain natural and unaffected Graces, says he, for his *Madona's*, his Saints, and little Children, which were peculiar to him. Though his Manner is exceeding great, yet neither the Design, nor the Work is perfectly correct. His Pencil was both easy and delightful; and it must be acknowledged, that he painted with great Strength, great Heightning, great Sweetness, and Liveliness of Colours, in which none excelled him.

HE had such a Manner of distributing his Lights, as was peculiar to himself; which gave a great Force and Roundness to his Figures. He would extend a large Light, and then make it lose itself insensibly in the dark Shadowing, which he placed out of the Masses with surprising Art. And those give them that Roundness, without our being capable of perceiving from whence such Force, and such an agreeable Amusement to the Eye arises. In all Probability, continues *Du Fresnoy*, the rest of the *Lombard School* copied him in this Particular. He was not, however, over-curious

in

in his Choice of the most graceful Attitudes, neither had he the Talent of setting a Group of Figures in the most advantageous Light: His Designs are frequently imperfect, and the Positions in them not duly observed. Though the Aspects of his Figures are too often disagreeable to the Eye; yet his Manner of designing Heads, Hands, Feet, and other Parts, is very great, and justly deserves our Imitation. His Art was most conspicuous in conducting his Pictures, and knowing when to leave off; for there was such an Union in his Painting, that his greatest Works seemed to have been the Performance only of a Day; and appear as if we saw them from a Looking-Glass. His Landscapes are no less beautiful than his Figures, and the just Objects of our Admiration.

Mr. *Richardson* gives an Instance of this Painter's Fancy, in a *Danaë* of his, wherein he has finely expressed the Sense of that Story; for upon the Descent of the Golden Shower, *Cupid* draws off her Linnen, and two *Loves* are trying a Dart, tipped with Gold, upon a Touch-stone.

THIS *Antonio Allegri*, generally called *Correggio*, from the Place where he was born, in the Dukedom of *Modena*, was a Man of such natural Parts, that nothing but his unhappy Education, which gave him no Opportunities of studying Abroad, or of consulting the Antients, in order to perfect himself in Design, prevented him from being the most conspicuous Painter in the World. He had a Genius, however, so sublime, and was Master of a Pencil so inexpressibly soft, tender, and beautiful, that *Giulio Romano*, on seeing a *Leda* and a naked *Venus*, which he painted for *Frederick Duke of Modena*, as Presents for the Emperor, was pleased to declare, that it was impossible, in his Opinion, for any Thing of Colours to go beyond them. His chief Works are at *Modena* and *Parma*, at which last Place he spent the greatest Part of his Life in Obscurity, and worked hard to maintain his Family, which was somewhat large, without meeting with that Encouragement which was due to his Merit.

HE

He was extremely humble and modest in his Deportment: He led a very religious Life, and was much lamented at his Death, which happened in the fortieth Year of his Age (in 1534) by drinking some cold Water, when he was over-fatigued with carrying home some Copper Money, to the Value of about sixty Crowns, which he had received for one of his Pieces.

THE other Furniture of this Room consists of a rich Chair of State and Stools, two large Marble Tables between the Windows, with Pier-Glasses up to the Ceiling, and two Pair of fine gilt Stands: The Window-Curtains are Tissue, with a silver Ground. There are six silver Sconces on the Tapestry, which is richly woven in with Gold, but, is very ancient; the Subject, the Scripture-story of *Abraham* sending his Servants to get a Wife for *Isaac*.

THE STATE-BED-CHAMBER.

OVER the Doors are two * Pieces of Flowers beautifully painted by *Baptist*.

OVER the Chimney is a whole Length of the Dutcheß of *York* (Daughter of the Lord Chancellor *Hyde*, and Mother to Queen *Mary* and Queen *Anne*) painted by *Van Somer*; under which, and over the two Doors, is a large Collection of *China*, placed there by Queen *Mary*, who was peculiarly fond of that Sort of Ware.

THE Tapestry is the History of *Jeshua*, all round the Room, which is very spacious.

THE Ceiling was painted by *Verrio*. The Subject of one Part of it is *Endymion* and the Moon: *Endymion* is lying with his Head in *Morpheus's* Lap, and *Diana*, in her Crescent, viewing him with the utmost Attention as he sleeps.

THE Story is this. *Endymion*, who was a peculiar Favourite of the Moon, was the Son of *Æthlius*, and Grandson of *Jupiter*, who took him up into Heaven, where he attempted to violate the Chastity of *Juno*, upon which, *Jupiter* cast him into a perpetual Sleep:

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G

Diana

Diana hid him from the Sight of *Jupiter*, in a Cave on Mount *Latmos*, where she had fifty Daughters by him, and amongst others a Son, called *Ætolus*, from whom the Country of *Hyanthis* took the Name of *Ætolia*.

ENDYMION, in reality, was a good and just King of *Elis*, and an Astronomer, who studied the Motions of the Moon, and for that Reason, would frequently pass whole Nights in the most retired Places, in order to make his Observations on her without Interruption.

ON another Part of the Cieling is a fine Figure of *Somnus*, or Sleep, with his Attendants. In the Border are four Landscapes, and four Boys, with Baskets of Flowers, intermixed with Poppies.

THE Bed is of Crimson Velvet, laced with Gold, and adorned with white Plumes of Feathers on the Top. There are likewise in this Room, eight silver Sconces chased, with the Judgment of *Solomon* upon them; a fine black and gold *Indian* Screen; a large Pier-Glass, ornamented with Glass, that is cut and tinged with blue; a Marble Table, and two gilt Stands; And in one Corner, an Eight-Day Clock in a Walnut-tree Case.

The KING'S DRESSING-ROOM.

OVER the Doors are fine Flower-Pieces by *Baptist*.

THE Cieling is painted by *Verrio*, the Subject, *Mars* and *Venus*. *Mars* is sleeping in *Venus's* Lap; several *Cupids* are stealing away his Armour; Some his Coat, Others his Shield, Helmet, Sword and Spear; while Others are binding him about his Legs and Arms with Fetters of Roses. The Border is embellished with *Jeffamin*, Orange-Trees in Pots, and several Sorts of Birds.

THE Room is about twelve Feet long, and six wide; and in it are two Windows, with rich Window-Curtains, a neat Table between them, on which stands a Clock; and on the Right-Hand is a curious Weather-Glass. The Hangings are of straw-coloured *India* Damask; the Chair, and Screen are of the same.

The

The KING's WRITING-CLOSET.

OVER each Door is a Piece of Flowers by *Baptist*, in a contrast Taste; and over the Chimney is a fine Picture by *Bougdane* of all Sorts of * Birds; the Peacock in Front, and the principal Figure.

IN the left-hand Corner is a curious Weather-Glass; and in another Part of the Room, an *Indian* Cabinet, filled at Top with fine China, placed there by the late Queen *Mary*.

THIS Closet is of a triangular Form, and has two Windows. The Hangings and Stools are of a Pea-green *India* Damask; there is a fine Collection of China over the Chimney, and a Glass there, so placed, as to shew all the Rooms that are on that Side of the Building at once.

QUEEN *MARY's* CLOSET.

OVER the Chimney is an ancient Painting, said to be *Rafaëlle's*, but if so, it must certainly have been in his younger Days: 'Tis a Representation of *Jupiter's* Throne, by which is the Thunder, and his Eagle in the Clouds, with some Figures in the Posture of Suppliants, notwithstanding *Jupiter* is absent.

THE Hangings are all Needle-work, wrought by the Queen's own Hand: Here are likewise an Easy-Chair, four Others, and a Screen, all said to be the Work likewise of that pious Queen, whose Beauty, good Sense, and other fine Accomplishments, made her universally beloved, and revered by all that knew her.

THE Work we are now speaking of must be allowed to be extremely neat; and in particular, the Figures, which are chiefly Flowers, are all well shadowed, perhaps equal to the best Tapestry, and shew great Judgment in the Drawing.

IN this Closet, which is but small, are three Windows. Here is a fine Pier-Glass, with a blue Border; a large Table and a Pair of Stands of Lead, inlaid with

and a curious Parcel of China over the Chimney ; a gilt Tea-Table, and a Writing-Desk.

The END of the KING'S APARTMENT.



T H E

Q U E E N ' s A P A R T M E N T .

The QUEEN'S GALLERY.

THIS is likewise called the Tapestry Gallery, and is about seventy Feet long, and twenty-five Feet wide ; where hang the seven fine Pieces of Tapestry, which contain the History of *Alexander* the Great, done after the famous Painting of *Le Brun*, an Account of whose Life we shall give our Readers in this Place.

Charles Le Brun was born at *Paris*, in 1620, and came into the World with all the happy Dispositions requisite to form a great Master. He began his Studies under the Direction of *Simon Vouet*, and finished them at *Rome*, by the Indulgence of *Monsieur*, the Chancellor *Seguier*, who first took Notice of him, by seeing him one Day with his Father, who was a common Carver, that was employed in the Gardens of the *Hotel Seguier*, and frequently brought his Son with him, in order to make him copy some Designs after him. *Monsieur Seguier*, one Day walking in his Gardens, saw the Lad *Designing*, and observed, that he did it in a very pretty Taste, and with such Ease, for one of his Years, as gave just Hopes of a rising Genius ; he recommended him therefore to *Vouet*, who was at that Time painting the Library of the *Hotel Seguier*

Le Brun, when but fifteen Years of Age, drew two Pictures, that surprised the Painters of those Times : The First was the Portrait of his Grandfather ; and the Other was a Representation of *Hercules* knocking down *Diomedes's*

Diomedes's Horses. The Chancellor *Seguier*, some Time after, perceiving by *Le Brun's* Ambition to learn, and the Progress he had made in his Art, that he was well qualified for travelling, sent him into *Italy*, in 1639, where for three Years successively he allowed him a very handsome Pension.

THE first Testimonies of his more than common Abilities, after his Return Home, were the Prize-Pictures, which he painted two Years together for the Church of *Nôtre Dame*. The first Year he painted the *Martyrdom* of *St. Peter*; and the second, that of *St. Stephen*.

HIS Reputation was now so well established, that Monsieur *Fouquet*, *Superintendent* of the *Finances*, employed him to paint his fine House at *Vaux le Vicomte*, and in order to engage him wholly in his Service, not only paid him for his Work, but allowed him a Pension of twelve Thousand Livres a Year besides.

AFTER Mr. *Fouquet*, fell into Disgrace, his Pencil had obtained such a Character, that the King, on the Recommendation of Monsieur *Colbert*, made him his principal Painter, and enobled him, and honoured him with the Order of *St. Michael*.

HIS Genius was lively, penetrating, and equal to whatever he undertook. His Invention was easy, and his Talent universal, *Landscapes* only excepted. His Colouring, indeed, was not so much admired; nor was the Distribution of his Lights and Shadows so artful, as could have been wished; but his Taste for Designing, his fine Choice of Attitudes, the agreeable Manner in which he disposed his Draperies, the Justness of his Expression, and, in a Word, his strict Regard for the Decorum, must ever be approved of, and be admired by the nicest Judges.

HIS capital Works are the Ceilings of the Gallery, and grand Stair-Case of *Versailles*; and his large Pieces contain the History of *Alexander the Great*: The Tapestry at *Hampton Court*, and the Prints likewise which are done from them, are sufficient of themselves to render his Name immortal.

HE seemed to have a peculiar Regard for the *Roman* School, in point of Design, but as to Style and Taste, he inclined to imitate that of *Bologna*, and particularly followed the Manner of that great Master *Annibale Carracci*.

LE BRUN published two Dissertations; One of *Physiognomy*, and the Other of the Passions. He procured several very valuable Advantages for the Royal Academy of Painting and Sculpture in *Paris*; laid the Plan of a new One for the Students of his own Nation in *Rome*; and there was nothing of any Importance done for the Advancement of the liberal Arts, before *Le Brun* was consulted.

HE was constituted Superintendant of the Manufactures, at the *Gobelins*: And having governed, for several Years, all the Kings Artifices there, like the Father of a Family, he died among them, universally beloved, and much lamented, in the seventieth Year of his Age, in his Lodgings at the *Gobelins*, in the Year 1690. His Tomb is in a Chapel, which he purchased in the Church of *St. Nicholas du Chardonnet*, where there is a magnificent *Mausoleum* erected to his Memory, by his Widow.

THE fine Pieces of Tapestry, which we are now speaking of, are not disposed in the Gallery according to the Rules of Chronology, but according to the Uniformity of their Sizes; for some of the last Actions of *Alexander's* Life stand first. There are seven distinct Histories therein represented, of which we shall take due Notice in their proper Places.

THERE have been many Prints of these fine Pieces of Tapestry published by very good Hands; but the most curious are those engraved by *Gerard Audran*, of which there were but a few Sets worked off, and the Copper Plates were afterwards gilt with Gold, and lodged in the *French King's* Closet. What Sets are now to be had, sell at a very extravagant Price.

WE shall here amuse our Readers with the Character of *Alexander*, extracted from *Freinshemius*.

Alexander improved so much under the wise Directions
of

of his great Master *Aristotle*, that he was enabled thereby to put in Execution the great Things which he afterwards undertook. In his younger Years, however, *Leonidas*, a Relation of his Mother *Olympias*, and *Lysimachus* of *Arcanania*, were his Governors and Preceptors, A Physician likewise, whose Name was *Philip*, was placed near him, and a Nurse, one *Hellanica*, was found out for him, who was both temperate and discreet. She was the Daughter of *Dropis*, and of one of the best Families in all *Macedon*.

THIS Care in his Education had so good an Effect, that, even, whilst a Child, he gave large Promises of being that great Prince, which afterwards he appeared to be. He was remarkable in his Infancy for an extraordinary Strength of Body, and he discovered betimes an Heroic Genius, far beyond what could be reasonably expected at his Age, Though he was agreeable and handsome, yet he despised all Ornaments made use of to set off his Person, saying, ' That the Care of such ' Trifles belonged only to Women, who could gain ' Esteem by no greater Advantages; but that he should ' think himself handsome enough, so he was but possessed of Virtue.'

HIS Limbs were well proportioned, and his Joints well knit and strong; and as he was but of a moderate Stature, he was much stronger than he seemed to be. He had a white Skin, though his Cheeks and Breast were stained with an agreeable Red. His Hair was of a Gold Colour, and fell down in Ringlets; his Nose was Aquiline, and what was somewhat particular, his Eyes were of different Colours; the Left being blue, and the Right of a perfect black. There was in them, however, such a secret Virtue, that no one could behold him without Fear and Veneration. He was so very active and nimble, that he would frequently run for a Prize with the swiftest about him. He endured Fatigue with a Patience that was almost incredible; and oftentimes, by the Practice of this Virtue, he preserved his Army in Times of the greatest Distress.

By his repeated Exercises, and the natural Warmth of his Constitution, he so purged off all bad Humours,

that not only his Breath, but his Body diffused such an agreeable Odour, as even perfumed his Cloaths : And there are Some, who imagine, that his too great Affection for Wine, and his excessive Indulgence of his other Passions, were principally owing to this Heat of Blood.

IN the Time of *Quintus Curtius*, there were Pictures and Statues of him to be seen, of the most excellent Workmanship ; for that his Person might not suffer under the Hands of any unskilful Painters or Sculptors, he publickly declared, that whoever presumed either to paint his Picture, or carve his Bust, without his Permission, should feel the Weight of his Resentment.

THOUGH there were several good Workmen at that Time, yet *Apelles* was the only Man that had his Consent, and painted his Picture to please him ; *Pyrgoteles* graved him on precious Stones, and *Lysippus* and *Polycletus* represented him on Medals.

HIS Governor, *Leonidas*, being apt to walk too fast, *Alexander* caught the Imperfection from him, and was never able to correct that confirmed Habit afterwards. It must be allowed, indeed, that the Force of Education is very prevalent, but it is most probable, that this was to be imputed to this Prince's natural Temper, rather than to the Example of his Tutor ; for it is in some Measure, requisite that the Motions of the Body should follow the impetuous Ardour of the Spirits. But his Successors were so far from reckoning this Impetuosity as an Imperfection, that they were fond of imitating him in it, as they did likewise in his wry Neck, his steadfast Look, and elevated Voice, though they were incapable of imitating him in his Courage and Virtue. There were many of them, in Fact, whose long Lives had nothing in them comparable to his Childhood.

HE never said any Thing that was mean ; but all his Words and Actions surpassed his Fortune : For though he was fond of Applause, yet he was ambitious of having it proceed from such Things as were the most laudable. Praise, arising from mean Things, in his Opinion, was inglorious, and he always looked upon a Victory as the more valuable, the more the Enemy he vanquished

was

was valued and esteemed. For which Reason, when he was pressed by some Friends to enter himself among the Competitors at the *Olympic Games*, and told, that by his Dexterity and Address, he might gain the Esteem of all *Greece*; he answered, 'Had I Kings to contend with, I would hearken to your Proposals.'

WHENEVER his Father *Philip* either gained any remarkable Victory, or took a Fort of any Importance, he could not forbear shewing some Concern for his Success, 'as thinking that 'his Father would leave nothing for 'him to do, when he was able to bear Arms'. He looked upon all his Father's Acquisitions as Diminutions of his Glory, and the Love of Fame was his darling Passion.

THOUGH Nature requires Rest sometimes, yet he indulged himself that Way as little as possible.

IF any thing of Importance happened, that demanded a more than ordinary Attention, he would use Arts to prevent his sleeping, though it was never so late. And for that Reason, when in Bed, he would hold a silver Ball in his Hand over a Basin, that the Noise of it, when it fell, might immediately awake him.

FROM his Infancy he had a religious Regard for the Gods, and gave early Testimonies of his uncommon Courage and enterprizing Genius. As soon as his Mind was fit for serious Studies, *Aristotle* was sent for, and constantly attended him, till, upon the Death of his Father, he came to the Crown, and undertook an Expedition into *Asia*; during which Time, he learnt every Thing that so great a Master, and so famous a Philosopher, could possibly teach him.

HE studied the Art of Elocution likewise, under *Anaximenes* of *Lampsacum*, which preserved that City, when he had determined to demolish it for having sided with the *Persians*.

Alexander shewed a greater Veneration for the Works of *Homer*, than for all the Monuments of Antiquity, and was of Opinion, that no One had described that political Wisdom by which Governments subsist, to that Perfection that he had. He carried his Works
always

always about him, and when a-bed, he laid That, and his Sword together under his Pillow, calling them his *Military Art, and the best Provision for the War*. He envied *Achilles* for having so divine a Poet to celebrate his Virtues.

WE come now to amuse our Readers with a succinct Account of those particular Actions which are so beautifully delineated on the several Pieces of Tapestry, which render this Gallery so justly the Object of Admiration, and strike the Eye with such an agreeable Surprise.

The first Story, in order of Time, though the third in point of Position, is that of *Alexander* and his Horse *Bucephalus*.

HE shewed his undaunted Courage, as well as extraordinary Dexterity, to the Astonishment of his Father, and every one else, in his Management of the Horse *Bucephalus*, so called, because he was marked with an Ox's Head. Though *Thessaly* was in great Reputation for it's Horses, yet *Bucephalus* was stronger, and more beautiful than all the Rest; for which Reason, *Philonicus* of *Pharsalia*, thinking him fit only for a great Prince, brought him to *Philip*, and offered to sell him for sixteen Talents; but upon Tryal, in an open Field, not one among the King's best Equerries, or any of his Retinue could manage him; he rose with such Fury, that he threw every one that attempted to mount him, so that they looked upon him with an Eye of Contempt, as a Horse that was untractable and useles. Whereupon, *Alexander* said, with some Concern, 'What a fine Horse these People lose, thro' their Ignorance and Want of Courage!' Having repeated this Expression several Times, his Father reprimanded him for finding Fault with the best and most experienced Horsemen, and talking, as if he imagined, that he could manage such an ungovernable Creature better than they: *Alexander*, upon this, offered to make the Attempt, with his Father's Permission. 'But, said *Philip*, what will you forfeit, if you cannot accomplish what you pretend to? The Price of the Horse, said *Alexander*.' At this every one smiled

smiled, and it was agreed unanimously, ‘ That, in Case
‘ he won, his Father should pay for the Horse ; if not,
‘ he should deposite the Money himself.’

UPON this, *Alexander*, laying hold of the Horse’s
Bridle, turned him towards the Sun, in such a Manner,
that his Shadow should not startle him ; for he had ob-
served, that the Sight of it made him more untractable :
But finding him still hot and fiery, he gently stroked
him, and laying hold of a favourable Opportunity, leaped
at once upon his Back, notwithstanding he was still in
his Fury. *Bucephalus*, at this, unused to a Rider, flung
his Heels and his Head about ; and disdaining the Curb
and Bridle, ran away full Speed. He was at that Time
in a spacious Plain, that was fit for riding in : So *Alex-
ander* gave him the Rein, set his Spurs to his Sides, and
made him run with all the Vigour and Fury that he
could : Nay, when he perceived that he began to tire,
and seemed willing to stop, he still spurred him on till
he was quite spent, and having thus tamed him, he
brought him back to his Father, as gentle, as could be
wished, and very fit for future Service.

Philip, upon *Alexander*’s dismounting, embraced
him, and with Tears of Joy cried out, ‘ *Macedonia* will
‘ be too narrow an Empire for this great Spirit.’

Bucephalus though thus tamed by *Alexander*, maintained
his original Fierceness, and would submit to nobody
else. And after he had served him in several successful
Engagements, and helped him out of many Dangers,
he was killed at last in a Battle against *Porus*.

THE greatest Artists have thought this Story a Sub-
ject worthy of their Pencils, and capable of transmitting
their Names to latest Posterity. There are two Statues
of *Alexander* taming this *Bucephalus*, which were carved
by *Praxitiles* and *Phidias*, as a Piece of Rivalship, and
a Display of their utmost Art.

THE SECOND STORY is the Visit of *Alexander* to
Diogenes.

THE next Part of *Alexander*’s Story, in Order of Time,
is in that Piece of the Tapestry which is over the Chim-
ney,

ney, where he is represented as paying a Visit to *Diogenes*, the *Cynic* Philosopher, who had made Choice of a voluntary Poverty, and preferred Liberty and Retirement from the World to all other sublunary Enjoyments.

AT that Time, he lived in the *Craneum*, which was the Suburb of *Corinth*, and where there was a solitary Grove of Cypress. *Alexander*, having the Curiosity to see him, went to this Recess, where he found him walking, and assured him, let him ask for whatever Favours he thought proper, that they should immediately be granted him.

THE Philosopher then requested *Alexander* to stand a little on one Side, that he might not keep the Sun from him, which was a more valuable Blessing than any other he could possibly confer on him.

THE King was so agreeably surpris'd at this unexpected Answer of *Diogenes*, (whom he found he had it not in his Power, even in the Height of his good Fortune to oblige) that he declared, 'if he was not *Alexander*, he could wish to be *Diogenes*.'

THIS Prince's Greatness of Soul, which made him view, as from an Eminence, most of those Things which attract the Generality of Mankind, and make them run headlong, as it were, into unavoidable Destruction, had not so much undeceived him, but that, blinded with Ambition, and an insatiable Thirst after Glory, he could not see how much happier it was to want nothing, than to be possessed of all the Superfluities that the World could possibly afford him.

THE THIRD STORY is the Passage of *Alexander* over the *Granicus*.

WHEN *Alexander* came with his Army into the Plains of *Adràstea*, through which the *Granicus* ran with great Rapidity, a Party of those who were sent before, with *Hegelochus*, to reconnoitre the Enemy, brought Word, that the *Persians* were drawn up in Battalia on the other Side of the River. Whereupon, he halted for some Time, and called all his Generals together, to consult

sult with them about his Passage over the River. Most of them were of Opinion, that it was a rash, and impracticable, Attempt to stem the Current of that River, in full View of so many thousand Horse and Foot, that were drawn up on the other Side ; especially as the Bank itself was very steep, and of difficult Access.

OTHERS suggested, that it was then the Month *Desius*, (answering to our *June*) which the *Macedonians* were too sensible was very fatal to them.

THOUGH *Alexander*, regarded not the Danger, yet he did not despise the Superstition ; as he knew very well what Force a Scruple of Religion always had over the narrow Conceptions of the Vulgar. He ordered therefore, that this dangerous Month should be called *Artemisius*, which was the Name of the preceding Month : And, the better to compose the Minds of those who were alarmed at this Alteration, he caused *Aristander*, who was appointed to make Oblations for their safe Passage, to be secretly instructed to write with an artificial Ink, on that Hand which was to receive the Entrails, and to invert the Characters, so that the Liver, when imposed upon it, might attract the same, by its Heat, and express the Words in a proper Manner ; which were, ‘ That the Gods had given the Victory to *Alexander*.’

THIS Miracle being artfully spread abroad, inspired every one with such mighty Hopes, that they unanimously declared, in loud Acclamations, ‘ That after such Tokens in the Favour of Heaven, there was no Room to doubt of the desired Success.’

Parmenio, however, endeavoured to prevail on the King to stay ’till the next Day, at least, before he engaged the Enemy, because the greatest Part of that Day was spent ; but *Alexander*, thinking it more adviseable to make Use of that Disposition of Mind which his Men were at that Juncture in, led them on forth-with ; and said to *Parmenio*, by Way of Raillery, ‘ That the *Helespont* would have Reason to blush, should they boggle at passing a Brook, after they had conquered the Difficulties of the other Passage.’

THE

THE King had scarce passed through the Violence of the Stream with thirteen Troops of Horse, but he was on all Sides pressed by the *Persian* Cavalry, before he could either get firm Footing on the Shore, or make good the Ranks that had been disordered in the Passage ; *Arsites*, who was Governor of *Phrygia*, having openly declared, that he would not suffer the least Hut to be demolished, if he could prevent it, and the Rest having concurred with his Sentiments, they posted themselves along the River *Granicus*, to the Number of about an hundred Thousand Foot, and twenty Thousand Horse, making use of the River, as a Fortification, and intending, as it were, to bar that Door of *Asia* against *Alexander*.

As soon as the *Persians* knew of his Arrival, they disposed their Cavalry (in which their main Strength consisted) in such a Manner, that *Memnon*, with his Sons, and *Arsanes* the *Persian*, were opposed to the Right Wing of the *Macedonians*, which the King commanded, as *Parmenio* had the Command of the Left.

Arsites was on the same Side as *Memnon*, with the auxiliary Horse of the *Paphlagonians* ; *Spithridates*, the King's Son-in-Law, was with the Rear-Guard, accompanied by his Brother *Rhæfaxes*, who was Governor of *Lybia* and *Ionia*, and with the *Hyrceanian* Horse. There were two Thousand *Medes*, and as many *Bactrians* under the Command of *Rheomithres* in the Right Wing of the Foot, The main Body was under the Command of *Pharnaces*, the Queen's Brother.

THESE being more numerous, and having the Advantage of Ground, pressed hard upon *Alexander's* Army, and the Fight was sharp on both Sides : The King was here in imminent Danger ; for being remarkable by his Arms, by his Intrepidity, and by the Orders he gave up and down, great Numbers made it their principal Concern to attack him.

IN the Heat of the Action, a Dart, which was levelled at the King, stuck fast in the Folds of the lower Part of his Armour, but did him no manner of Hurt : He was in real Danger, however, from *Rhæfaxes* and *Spithridates*, two of the most resolute *Persian* Generals, who
bore

bore hard upon him at the same Time. For having broke his Lance upon *Spithridates* his Breast-Plate, *Spithridates's* Brother, riding up to him as he was going to draw his Sword, struck so heavy a Blow with his Cymeter on his Helmet, that he pierced it through, and touched the King's Hair. As Part of the Helmet fell down by the Force of the Stroke, he was just going to repeat it, and on that Part of his Head that lay exposed, when *Clytus*, concerned at the King's apparent Danger, flew to his Assistance, and prevented him, by cutting off the Sword-Arm of the Barbarian; *Alexander* slew *Spithridates* at the same time,

The FOURTH STORY is *Alexander's* Visit to the Mother, and Wife of *Darius*, in their Tent, after his first Defeat of that Prince.

Alexander is here accompanied by *Hephestion*, who being of much the same Age with the King, and with Respect to his Person, much more beautiful, *Sisigambis*, the Queen-Mother, mistook him for the Victor, and paid him Homage after the *Persian* Manner; but some of her Eunuchs, convincing her of the Error, and shewing her the King, she prostrated herself at his Feet, and begged, as she had never seen him before, that he would excuse her involuntary Mistake. Whereupon, he is represented, as raising her up with the utmost Complaisance. And passing a handsome Compliment at the same time on *Hephestion*, he told her, that she was not mistaken; since they were both *Alexanders*.

The FIFTH STORY is his Triumphant Entry into *Babylon*.

AFTER the famous Battle of *Arbela*, wherein *Darius* was totally defeated, *Alexander*, marching towards *Babylon*, was met by *Mazæus*, who was Governor of that Place, and yielded both himself and the City to his Disposal. Though the King received him graciously enough, yet he formed his Army, which he headed himself, into a Square, commanding them to enter the City in the same Order, as if they were to go upon an Engagement

gagement. The Walls were filled with *Babylonians*, who were ambitious of beholding their new Sovereign; but the greater Part went out to meet him: Amongst these was *Bagophanes*, Governor of the Castle, and Keeper of the King's Treasure, who was willing to appear as zealous as *Mazæus*.

THE Road was strewed with Flowers and Garlands, and adorned on each Side with silver Altars, filled not only with Frankincense, but all Manner of Perfumes. He was followed by the Presents which were designed for the King, *viz.* Drove of Cattle and Horses, with Lions and Leopards, enclosed in strong Cages, made for that Purpose. These were followed by the *Magi*, who sung Hymns after the Manner of the Country. After them came the *Chaldæans*, the *Babylonian* Prophets, and the Musicians, with their respective Instruments, and then the *Babylonian* Cavalry. The King ordered the Populace to follow in the Rear of the Foot, and being surrounded by his Guards, entered into the City in a triumphant Chariot.

THE SIXTH STORY is *Alexander's* Fight with KING *Porus*.

THE Fight between this *Indian* Prince and *Alexander* was for a long Time doubtful, the *Macedonians* sometimes pursuing, and sometimes flying from the Elephants, which caused the Battle to continue till the Sun was almost set; when at last, they chopped their Legs with Axes made for that particular Purpose. They had another Kind of Weapon besides, which was crooked, and resembled a Scythe, wherewith they cut off their Trunks.

THE Elephants, enraged with their Wounds, bore down their own Party, and throwing those who conducted them on the Ground, trampled them to Death. By this Time, Fear had so seized them, that, they were drove like Sheep out of the Field of Battle; but *Porus*, notwithstanding the greatest Part of his People had forsaken him, began to ply those who encompassed him with Darts, and wounded great Numbers at a Distance, being

being himself exposed, like a Mark, at which every one took his Aim : He had nine Wounds before and behind ; so that having lost a Profusion of Blood, the Javelins might rather be said to drop from his Arms, than be delivered. The Elephant, however, on which he rode, not being as yet hurt, made great Havock among the Enemy, till the Governor of it, perceiving the King's Limbs to fail him, put the Beast to Flight, and made the best of his Way : *Alexander*, however, followed him as fast as he could, but his Horse being much wounded, fainted under him, and might rather be said to set him gently down, than throw him. Being thus obliged to change his Horse, it put a Stop to his Pursuit.

IN the Interim, he sent the Brother of *Taxiles*, the Indian King, to persuade *Porus* to surrender ; but, notwithstanding his Strength failed him, and his Blood was exhausted, yet he raised himself up at the known Voice, and said ; ' I am sensible thou art the Brother of *Taxiles*, that Traitor of his Sovereignty, and Kingdom'. And at the same Time, cast the last Dart he had left with such Fury and Indignation at him, that it pierced his Body through to the Back. Having given this last Testimony of his Strength, he flew faster than before ; but having by this Time received a great many Wounds, was incapable of going any farther ; so that *Porus* was obliged to stop, and with some Foot, made Head against the Enemy, that pursued him.

Alexander being come up with him, and being informed of his Obstinacy, gave strict Orders, that no Mercy should be shewn to those who made the least Resistance. Hereupon, they plyed *Porus* and his Men with Darts from every Side, till at last, being unable to bear up any longer, he began to slide down from his Beast. The Indian, who led the Elephant, imagining that he wanted to alight, made the Beast kneel down according to Custom ; the Rest observing it, did the same, by which Means *Porus* and all his Followers became Captives to the Conqueror.

Alexander, thinking *Porus* to be dead, commanded his Men to strip his Body ; but as they were executing

his Orders, and taking off his Armour and Garments, the Beast began to defend his Master, and attack the Aggressors; and taking up *Porus* with his Trunk, put him once more upon his Back. Upon which, the Elephant was presently covered with Darts, and killed, and the *Indian King* was put into a Waggon; but *Alexander*, observing him to lift up his Eyes, was moved with Compassion, and said to him: "What Madness possessed thee to try the Fortune of the War with me, since thou hadst heard such mighty Things of me; especially when *Taxiles*, thy Neighbour, might have been a sufficient Instance of my Clemency to such as are prudent enough to submit to my Will before it be too late."

To which *Porus* replied: "Since thou askest me the Question, I will tell thee without the least Reserve. I thought no Body so strong as myself; for I knew my own Power, but had not as yet experienced thine. From the Event of this Engagement I am convinced, that thou art the greater Prince of the two, and I think it no small Happiness to hold the next Rank to thee."

Being asked again, by *Alexander*, What Treatment he thought he deserved at his Hands: "Use me, he replied, as this Day's Action shall inspire thee; where-by thou art sensible of the Frailty of mortal Happiness."

This Admonition had more Influence on *Alexander*, than any Intreaty could have had; for considering the Greatness of his Mind, which ever was free from Fear, and no ways impaired by Adversity, he not only took Compassion on him, but used him with Respect. He ordered the same Care to be taken of his Wounds, as if he had fought in his Service; and when he was cured, he admitted him amongst the Number of his Friends, beyond every one's Expectation: And, in a short Time afterwards, gave him a more extensive Kingdom than his own.

THERE was nothing indeed more commendable in *Alexander*, or more natural to him, than an high Esteem for true Valour, and intrinsic Merit: He did not pay,

pay it is true, the same Regard to it in his own Subjects, as in an Enemy; because the Fame of the first, in his Opinion, was a Diminution of his own, which he imagined received some Lustre from the Greatness of those he conquered.

THE SEVENTH STORY is *Alexander's* Second Entrance into *Babylon*.

THE *Chaldean* Prophets, being sensible of *Alexander's* Intention to go a second Time towards *Babylon*, advised him not to enter that City, because he set out in an unlucky Hour, which portended, as they said, the Danger of his Life, But he contemned their Counsel, and resolutely pursued his intended Journey; for he was informed, that Ambassadors from all Parts of the World were waiting there for his Arrival.

THE Terror of his Name had spread itself so universally throughout the World, that all the Nations seemed to pay their Court to him, as to One, who was ordained to be their Sovereign. He therefore made all the Haste he could, as if he was to hold a general Diet there of all the Nations of the Earth.

ON his Arrival at *Babylon*, he received all the Embassadors in the most courteous Manner, and sent them Home. About this Time, One *Medius*, a Native of *Thessaly*, gave a splendid Entertainment, to which the King and all his Friends were invited. Here, as he was drinking off *Hercules's* Cup, he gave a Groan, like One that had been run through the Body; and being carried from the Entertainment half dead, and in the utmost Torment, he called for a Sword to put an End to his intolerable Pains.

HIS Friends gave out, that his Excess of Drinking was the Cause of his Illness; but in Reality, it was a Plot against his Life, the Infamy of which was stifled by the great Power of his Successors.

UNDER the Story of *Alexander* and *Diogenes*, is a very neat Bust of a *Venus* in Alabaster, standing upon an oval Looking-Glass, under which are two Doves billing, in Alabaster, likewise, in *Basso Relievo*.

IN this Gallery are two very fine Tables of *Egyptian* Marble; two black and Gold *Indian* Screens, four Settees, and sixteen Stools, of green Damask, on gilt Frames; with eight very large Vases of Blue and White *China*.

ALL the Pieces of Tapestry above-mentioned were brought from *Flanders* by General *Cadogan*, and purchased at a common Auction at a Price far inferior to their intrinsic Value. They were first set up in the Order they now stand, about the Beginning of the Reign of his late Majesty King *George I*.

The QUEEN'S STATE BED-CHAMBER.

OVER the Chimney-Piece is a whole Length of King *James I*. painted by *Van Somer*.

ON his Right-hand is *Anne* his Royal Consort, second Daughter of *Frederick*, King of *Denmark*; and on his Left, the Princess *Elizabeth*, his Daughter, who was afterwards Queen of *Bohemia*; These were likewise both painted by *Van Somer*.

OVER the other Door is a beautiful whole Length, of that hopeful Youth, *Henry*, Prince of *Wales*, eldest Son of King *James I*. who died in the 19th Year of his Age, amidst the publick Rejoicings which were made for the Reception of the *Palsgrave*, who was just come over into *England*, in order to solemnize his Nuptials with the Princess *Elizabeth*.

M. Rapin de Thoyras assures us, that he was one of the most accomplished Princes that ever was in all *Europe*, if the Character which Historians have given him may be relied on. For they all agree, that he was sober, chaste, temperate, religious, and full of Honour and Probity. He was never heard to swear, though the Example of his Father, and the whole Court, was but too apt to have corrupted him in that Respect. He took great Delight in the Conversation of Men of Honour; and those who were not reckoned as such, were looked upon with a very ill Eye at his Court. He had naturally a Greatness of Mind, noble and generous Thoughts,

Thoughts, and was as much displeased with Trifles, as his Father was fond of them.

HE was naturally gentle and affable ; but, however, in his Carriage he had a noble Stateliness without Affectation, which commanded Esteem and Respect. He shewed a warlike Genius in his passionate Fondness for all martial Exercises. A *French* Embassador, coming to take his Leave of him, found him tossing the Pike, and asking him, ‘ What Service he would command him to ‘ his Master’ ? The Prince bade him tell him, what he was doing’.

IN short, to say all in a Word, though he was but Eighteen Years old when he died, no Historian has taxed him with any Vice. The King, his Father, is said to have been jealous of him, and to have asked one Day, ‘ if his Son would bury him alive’ ? I pass over in Silence many Things said on this Occasion, particularly what some Authors would insinuate, that the King caused him to be poisoned. In such a Case, the Proofs ought to be as clear as the Sun, and I find, in the most inveterate Historians against King *James*, only bare Suspicions and naked Conjectures, which probably were but Fruits of the blackest Malice. Others are contented with accusing the Viscount *Rocheſter* of this Crime, but without any Manner of Proof. Some slight Presumptions may have helped to breed this Suspicion, which indeed was spread immediately after the Prince’s Death : Wherefore his Head and Body were ordered to be laid open, in the Presence of many Physicians and Surgeons, who gave their Opinion upon Oath, that no Marks of Poison appeared. But what reflected most upon the King, was, his commanding, that no Person should appear at Court in Mourning ; whether he was willing to remove all melancholic Objects from his Sight, that might constantly renew his Concern, or did not think proper to interrupt the Diversions prepared for his Daughter’s Marriage. Decency obliged him, however, to defer the Nuptials a few Weeks, as the Prince’s Funeral could not be performed till the 7th of the next Month (*December.*) The Prince died on the 6th of *November*, 1612.

AMONG the Persons of Worth and Honour, who shared this Prince's Esteem, Sir *Walter Raleigh* was not the least considerable, for whom he had such a Regard, that he would say, 'sure no King but my Father would keep such a Bird in a Cage.'

HE kept a constant Correspondence with that great Man by Letters and Messages, and often, though unsuccessfully, solicited his Father for his Liberty.

IN the Prince's last Illness, the Queen sent to Sir *Walter Raleigh* for some of his Cordial, which she herself had taken in a Fever, some Time before, with remarkable Success. *Raleigh* sent it, together with a Letter to the Queen, wherein he expressed a tender Concern for the Prince; and, boasting of his Medicine, stumbled unluckily upon an Expression to this Purpose; 'That it would certainly cure Him, or any Other, of a Fever, except in Cases of Poison.'

THE Prince dying, though he took the Medicine, the Queen, in the Agony of her Grief, shewed *Raleigh's* Letter, and laid so much Weight on the Expression about Poison, that, to her Dying-Day, she could not be persuaded, but that her beloved Son had foul Play shewn him.

IF this be true, might not there be a Stress too confidently laid on this Medicine, in supposing, that nothing but Poison could resist the Power of it? And perhaps there was some Inadvertency in starting such a Suspicion in a fond Mother.

THE Ceiling of this Bed-chamber was painted by the late Sir *James Thornhill*. The Subject is, *Aurora* rising out of the Ocean in her golden Chariot, drawn by four White Horses. In the Cornice are four Portraits, One on every Side, I. His late Majesty King *George I.* II. His present Majesty. III. Her late Majesty Queen *Caroline*. IV. His Royal Highness, the Prince of *Wales*.

IN this Chamber, there is likewise a fine Bed of Crimson Damask, two *Indian* Sconces, and a Glass Lustre, with Silver Nozzles.

The

The QUEEN'S DRAWING-ROOM.

THE Ceiling here was painted by Signior *Verrio*, in the Middle of which is the Figure of the late Queen *Anne*, * representing Justice, with the Scales in one Hand, and the Sword in the other: She is drest in a purple Robe, lined with Ermine; and *Neptune* and *Britannia* are holding a Crown over her Head.

ON the Sides of the Room are several other Paintings of *Verrio*, representing the *British* Fleet; Prince *George* of *Denmark* pointing to it; and the four Parts of the World shewn by four Figures; but these were thought so badly executed, that they are now quite concealed, and covered over with green Damask Hangings, upon which are placed nine Pictures, three on each Side the Length of the Room, and three at the End; these Pieces were formerly all in One, and of a prodigious Length, as may be discerned by some Parts of the Figures, which have been cut asunder; and some in one Place, and some in another. The Whole is a Triumph of *Julius Cæsar*, consisting of a long Procession of Soldiers, Priests, Officers of State, &c. at the End of which, that Emperor appears in his triumphant Chariot, with Victory over his Head, crowning him with Laurel.

It is painted in Water-Colours upon Canvas, by *Andrea Montegna*, who was a Disciple of *Jacobo Squarcione*.

WITH respect to this Painter, Mr. *Graham* assures us, that he was very correct in his *Designs*, curious in foreshortening his Figures, well skilled in Perspective, and familiarly acquainted with the Antiquities, by his constant Application to the Statues, Basso Relievo's, &c. His Neglect, however, of seasoning his Studies after the Antique, with the living Beauties of Nature, has made his Pencil somewhat hard, and dry: His Drapery likewise is for the most Part too stiff, according to the Mode of those Times, and too perplexed with little Folds.

HE was several Times employed by Pope *Innocent* the Eighth, and by other Princes of the highest Distinc-

tion : But the very best of all his Works is this Triumph of *Julius Caesar*, for which he received the Honour of Knighthood, from the Marquis *Ludovico Gonzaga*, of *Mantua*.

HE was one of the first that practised the Art of Engraving in *Italy*, which was then but lately found out by One *Maso Finiguerra*, a Goldsmith of *Florence*.

He died in the Year 1517.

The QUEEN'S STATE AUDIENCE-ROOM.

THERE are five whole Length Pictures in this Room, all painted by *Holbein*. The first represents the Dutcheß of *Brunswick*. The Second the Duke of *Brunswick*. The Third the Marchioness of *Brunswick*, their Daughter. The Fourth the Dutcheß of *Lenox* ; and the Last, the Queen of *Scots*.

THE Canopy of State is here very rich ; as are also the Tapestry-Hangings, the Story of which is the Children of *Israel* carrying the twelve Stones to the River *Jordan*, as related in the 4th Chapter of the Book of *Joshua*.

Hans Holbein, born at *Bazil* in *Switzerland*, in the Year 1498, was educated under his Father ; by whose Assistance, and his own Industry and Application, he made a speedy Progress in the Art of Painting, and acquired such a Reputation by his Piece, entituled *Death's Dance*, which was hung up in the Town-hall of *Basil*, that the celebrated *Erasmus*, after he had obliged him to draw his Picture, sent him with it into *England*, and gave him Letters of Recommendation to Sir *Thomas Moore*, then Lord *High-Chancellor*, who entertained him with all the Respect imaginable, and employed him in making, not only the Portrait of himself, but all his Family ; the Sight of which so charmed King *Henry VIII.* that he took him directly into his Service, and by the many signal Testimonies which he gave him of his Royal Bounty and Benevolence, made him highly respected by all the Gentry and Nobility throughout the Kingdom. One of his best Pieces was that of the said
King

King and his Queen, &c. at *Whitehall*; which, with several other curious Portraits, some as big, and others less than the Life, and as well in Water-Colours, as in Fresco and Oil, may challenge a Place among those of the most celebrated *Italian* Masters.

HE was conspicuous likewise for his peculiar Talent of Invention, and forming new Designs for Engravers, Sculptors, Jewellers, &c. and was very remarkable for performing all his Pieces with his left Hand.

Du Fresnoy, speaking of the *German* Painters, says, that *Albert Durer* and *Holbein* were wonderfully knowing, and had they travelled into *Italy*, had certainly been of the first Form of Painters. For Nothing can be alledged against them, but that they had a Gothic Taste. As for *Holbein*, continues he, he performed even better than *Rafaëlle*; and I have seen a Portrait of his painting, that might stand in Competition with most of *Titian's*.

THIS great Artift died in *London*, of the Plague, in the Year 1554.

The DINING-ROOM and BALL-ROOM,

WHICH is about fifty Feet long, and thirty wide.

THERE are no Paintings in this Room; but it is embellished with a fine Marble Chimney-Piece, three Marble Door-Cases; and several large Mahogany Tables.

The PRESENCE-CHAMBER belonging to the PRINCE of WALES.

OVER one of the Doors is *Guzman*, over another *Gundamor*, two *Spanish* Embassadors; over the third is *Madame Chatillon*, the famous *French* Admiral's Lady; and over the Chimney, *Lewis XIII.* of *France*, with a Walking-Stick in his Hand, and a Dog by his Side: All four Pictures painted by *Holbein*.

THE Tapestry-Hangings are of green Damask, wherein

wherein is curiously wrought the History of *Tobit* and *Tobias*.

HERE are two fine gilt Stands in the Form of *Termini*, and a Canopy of State.

The DRAWING-ROOM *belonging to the* PRINCE of WALES.

THIS Chamber is hung with Tapestry, on which is wrought the Scripture-History of *Elymas* the Sorcerer, struck blind, as related in the thirteenth Chapter of the *Acts* of the Apostles; this is taken from one of the Cartons, which we shall speak of in their proper Place.

OVER one of the Doors is a whole Length of Count *Mansfield*, that famous General of the *Spaniards* in the *Low-Countries*. Over another, is a whole Length of the Queen of *Spain*, Wife to *Philip II.* and over the Chimney, the Duke of *Wurtembourg*: All painted by *Holbein*.

The BED-CHAMBER *belonging to the* PRINCE of WALES.

OVER one of the Doors, is a whole Length of the Prince of *Parma*, Governor of the *Netherlands*; over the Chimney-piece, a whole Length of the Duke of *Lunenbourg*, Great Grand-father to his present Majesty; over another Door, *Philip II.* King of *Spain*; and over a third, the Queen of *Denmark*, Consort of *Christian IV.* These are likewise painted by *Holbein*.

The Bed is of green Damask.

The PRIVATE CHAPEL.

HERE is nothing but a few Chairs, and an octogonal Cupola at Top,

The PRIVATE BATHING-ROOM.

IN this Room there is no Furniture worthy of Notice,

The

The PRIVATE DINING-ROOM.

HERE are four Pictures of the *Spanish* Armada, by *Vande Velde*; and over the Chimney, a very fine one, by *Van Dyke*, of the Lord *Effingham Howard*, the Lord High Admiral of *England*.

WE shall here * give our Readers a short Account of the Event of that important Enterprize, extracted from *Rapin*.

PHILIP of *Spain*, ever intent upon his Project of invading *England*, prepared in *Portugal*, at *Naples*, and in *Sicily*, a Fleet called the *Invincible Armada*. It consisted of an Hundred and Fifty great Ships, in which were embarked nineteen Thousand Men, and two Thousand six Hundred and Thirty Pieces of Cannon. It was to have been commanded by the Marquiss *De Santa Cruz*, but that Admiral dying whilst the Fleet was equipping, the Duke *De Medina-celi* was appointed in his Room.

ON the other Hand, the Duke of *Parma* had caused an Army of thirty Thousand Men to advance towards the Coasts of the *Low-Countries*, and prepared a great Number of Vessels to transport them, in order to join the *Spanish* Fleet, and land in *England*. The Project was to station the Fleet at the Mouth of the *Thames*, to assist the Troops who were to march directly to *London*.

QUEEN *Elizabeth*, who wanted not good Spies, having timely Notice of these great Preparations, provided for the Defence of her Kingdom with great Care and Diligence.

SHE fitted out a considerable Fleet, which however was inferior to that of *Spain*, both in the Number, and the Largeness of the Ships, and gave the Command of it to *Charles* Lord *Howard of Effingham*, High Admiral of *England*, who was very expert in Sea-Affairs. He had for Vice-Admirals, *Drake*, *Hawkins*, and *Frobisher*, three of the best Sea-Officers in the World.

ON the other Hand, *Henry Seymour*, second Son of the late Duke of *Somerset*, lay upon the Coast of *Flanders*,

ders, with forty Sail, *English* and *Dutch*, to hinder the Prince of *Parma*, from joining the *Spanish* Fleet. Moreover, *Elizabeth* had in *England* an Army of forty Thousand Men, whereof three Thousand; under the Command of the Earl of *Leicester*, were posted near the Mouth of the *Thames*. The Rest were near the Queen's Person, ready to march where it should be thought necessary. Besides this, there was in each County a Body of Militia well armed, under Leaders, who had Orders to join one another, as Occasion should require. It is certain, that there are no Trained-Bands in the World more proper for a bold Action, than those of the *English*: So, in Case the *Spaniards* had landed, they would have met with their Match.

THE Sea-Ports were fortified as much as the Time would permit, and Signals were every where appointed, to shew the Places where the Troops were to march. In short, it was resolved, that if the *Spaniards* made a Descent, the Country round about them should be laid waste, that they might have nothing to subsist upon but what they brought from the Fleet.

THIS was the Course taken by *Francis I.* in *Provence*, against *Charles V.* with Success, that answered his Expectations. These Measures being taken, the Enemy was expected with uncommon Alacrity, though it should seem, that on such an Occasion, every one would have been in the utmost Consternation; especially, as the Queen of *England* had no Ally to assist her, and had great Difficulties to struggle with, which however she bore with a masculine Spirit, and betrayed no Signs of Fear, notwithstanding the dangerous Situation she was in.

THE Duke de *Medina-celi* sailed out of the *Tagus* with the *Invincible Armada*, on the third of *June*, 1588, and steered his Course towards the North. Within a few Days a Storm arising, so dispersed his Ships, that they could not rejoin till they came to the *Groyne*. This Accident occasioned a Report over *Europe*, that the *Spanish* Fleet was entirely destroyed. *Walsingham* himself, Secretary of State, thought his Intelligence so certain,

certain, that he wrote to the Lord Admiral *Howard*, to send home four of the largest Ships, there being no farther Danger this Year. But the Admiral answered, he could not think of parting with the four Ships, though he should be obliged to keep them at his own Charge, till he had more certain Advice. The better to know the Truth, he sailed with all his Fleet towards *Spain*, with Design to complete the Destruction of the Enemy's *Armada*, which was represented to him as disabled: But when he approached *Spain*, he heard the Fleet had not suffered so much Damage as was reported. At the same Time, the Wind changing to the South, he sailed back to his Station at the Mouth of the Channel, for fear, with the same Wind, the Enemy's Fleet should advance towards *England*.

BUT it was the twelfth of *July*, before the *Spaniards* departed from the *Groyne*, and two Days after, the Duke *de Medina-celi* sent a Yatch to notify the same to the Duke of *Parma*, that he might be ready to join him. The ninth, the *Spanish* Fleet entered the Channel, and the twentieth, appeared in Sight of the *English*, who let it pass, in order to follow it before the Wind.

WHILST the *Spaniards* were in the Channel, the *English* kept close to them, and even took some of their Ships. Of this Number was a Galeon, commanded by *Don Pedro de Valdis*, which was sent to *Dartmouth*, and a Ship of *Biscay*, in which was the King's Treasure; but the *Spaniards* had taken out the Money, because she had been fired.

ON the twenty-third of *July*, the Wind being in the North, the Duke *de Medina-celi* stood towards the *English* Fleet. There was that Day a sharp Engagement, wherein the *Spaniards*, though much superior in Number of Ships, obtained no Advantage. The Unweildiness of their Ships, and the Agility of the *English*, made it easy for these last to stand off or on, as they saw fit, and so to balance the Superiority of their Enemies. The Trial the *Spaniards* made, on this Occasion, of the *English* Valour and Skill in Sea-Engagements, began, doubt-

doubtless, to give them quite another Notion of their Enterprize, from what they had hitherto conceived.

IN the mean while, the Duke *de Medina-celi* sent daily Messengers to press the Duke of *Parma* to put to Sea with his Army. But that was not practicable, by reason of the *English* and *Dutch* Ships being posted advantagiously to hinder the Junction. It was necessary for the *Spaniards* to approach the Coast of *Flanders*, to compel them to retire. But on the twenty-seventh, in the Evening, they were no farther off than *Calais*, where they came to an Anchor, being still followed by the *English*, who lay within Shot. Here the *English* Fleet was joined by a good Number of Ships, not only of the Queen's, but divers private Persons, who had fitted out several at their own Expence. And now the Fleet consisted of an hundred and forty Ships of War, small indeed in Comparison of the *Spanish*, but however, with the Advantage of moving more easily, and retiring into the Ports of *England* in Case of Necessity. The Duke of *Parma*, who was to sail from *Dunkirk* and *Newport*, was still earnestly solicited by the Duke *de Medina-celi* to put to Sea, and make a Descent in *England*, as it had been resolved. But, besides that the Ships which expected him were not yet withdrawn, notwithstanding the Neighbourhood of the *Spanish Armada*, many of his Mariners had deserted, and his Fleet was ill provided with Victuals. In short, he could not, or would not embark.

WHILST the *Spaniards* lay before *Calais*, the *English* Admiral sent, in the Night, eight Fire-Ships among their Fleet. This Sight struck them with a Terror, that instantly cutting their Cables, they put to Sea to avoid impending Danger. In this Confusion, the Admiral *Galeass*, commanded by *Hugo de Moncada*, having lost her Rudder, floated up and down till the next Day, when she was taken by the *English*, after a sharp Engagement, wherein *Moncada* was slain. Though the *Spanish* Admiral had ordered every Ship to return to her Station as soon as the Danger was past, and a Signal for that Purpose, there were but few that endeavoured

voured to obey. So the Fleet remained disperſed, Some of the Ships being driven to the North, and Others upon the Shallows of *Flanders*, where they were in great Danger. They had not only to guard againſt the *Sands*, but alſo againſt the *English*, who ſo played upon them with their Cannon, that ſeveral *Spaniſh* Ships were that Day diſabled, and the Galeons, called *St. Philip* and *St. Matthew*, fell into the Hands of the *Zealanders*.

AT laſt, a North-Weſt Wind driving the Fleet upon the Coaſt of *Zealand*, where they were like to be loſt, the *English* gave over the Chace, for fear of being expoſed to the ſame Danger. Happily for the *Spaniards*, the Wind turned to the South-Weſt very ſeaſonably, and freed them from their Diſtreſs. But now, perceiving the Impoſſibility of executing their Project, they reſolved to return Home, by ſailing round *Scotland* and *Ireland*, and the rather, as ſome of their Ships had already ſteered that Courſe.

THE *English* Admiral, ſeeing them ſtand to the Northward, left Part of his Fleet to have an Eye upon the Coaſt of *Flanders*, and gave them Chace, though at a little Diſtance, till they were paſt *Edinburgh-Frith*. The Courſe they ſteered gave ſome Suſpicion, that they were ſure of a Retreat in the Ports of *Scotland*. Whereupon, the *English* Ambaſſador at King *James's* Court made him large Offers, and even ſome Promiſes, which he had not Power to make, and which were never performed.

IN the mean Time, the *Spaniſh* Fleet, continuing their Courſe, ſuſtained ſome farther Damage by contrary Winds, which cauſed ſeveral of their Ships to be loſt on the Coaſt of *Scotland* and *Ireland*. Seven Hundred Soldiers and Mariners, who eſcaped to the Land in the King of *Scotland's* Dominion, were ſent to the Duke of *Parma*, with Queen *Elizabeth's* Conſent. But thoſe who were ſhipwrecked in *Ireland*, and caſt aſhore, were all put to the Sword, or perished by the Hands of the Executioner; the Lord-Deputy, by
whole

whose Order is was done, fearing they would join with the Rebels.

PHILIP II. received the News of the ill Success of his Fleet, with an heroic Patience. He had spent three Years in preparing this *Armada*, with an incredible Expence, and, when he heard of the Defeat, so contrary to his Expectations, thanked God it was no greater.

THIS is, as Some say ; but it was reported by Others, that the King being at Maf, when the News was brought him, as soon as high Maf was over, swore that he would waste and consume his Crown, even to the Value of a Candlestick, but he would utterly ruin the Queen and the *English* Nation, or else himself and all *Spain* should be tributary to her.

UPON the Retreat of this so formidable a Fleet, *England* was filled with universal Joy. *Elizabeth* ordered a publick Thanksgiving for this Deliverance, to be made in all the Churches in the Kingdom, and went herself to *St. Paul's*, in great Solemnity, to perform the same Duty. After which, she conferred on the Lord Admiral a yearly Revenue, in Recompence of his great Service to his Country, and bestowed Pensions on the Wounded.

The KING'S PRIVATE BED-CHAMBER.

THE Bed is of Crimson Damask, and the Bed-Chamber is hung with fine Tapestry, which represents the remarkable Engagement at *Solbay*.

THIS memorable Battle was fought in the Year 1672. The two Fleets of *England* and *France* joined the Beginning of *May* ; the first consisting of forty, and the last, of an hundred Men of War. That of the States had seventy-two large Ships, and forty Frigats and Fireships, and consequently, was very much inferior in Number to the combined Fleet of *England* and *France*.

It was commanded by the famous *de Ruyter*, assisted by *Cornelius de Wit*, the Pensionary's Brother, as Deputy

puty from the States. *De Ruyter*, having put to Sea before the Enemies Fleets were joined, had endeavour'd to prevent their Junction ; but not succeeding, and being informed that the two Fleets lay at Anchor at *Southwold*, or *Solbay*, in *Suffolk*, he resolv'd to attack them.

HE had like to have surprized them, but being disappointed, prepared for Battle. The two Fleets of *England* and *France*, now composing but one, were ranged in three Squadrons. The Duke of *York*, High Admiral of *England*, commanded the Red-Squadron ; the Count *d'Etrees* the White ; and the Earl of *Sandwich*, the Blue. The Fleet of the States was likewise divided in the same Manner ; *de Ruyter*, was oppos'd to the Duke of *York*, *Bankert* to Count *d'Etrees*, and *Van Ghent* to the Earl of *Sandwich*.

THE Battle was fought on the twenty eighth of *May*, both Sides display'd all the Art and Skill which Experience had taught the Commanders and Officers ; they fought with equal Bravery, with almost equal Loss, and both Sides challenged the Victory.

THE Admiral-Ship of the *English* being disabled, the Duke of *York* was oblig'd to hoist his Flag in the *London*. The Royal *James*, commanded by the Earl of *Sandwich*, not being able to disengage from a Fire-ship, after she had sunk two, was blown up, with the Earl, and her whole Crew. The *English* lost two Ships more, the *Hollanders* three, and *Van Ghent* was killed.

THE Historians of the two Parties equally pretend, that their Fleets chaced that of the Enemy ; but both speak of it very faintly. For it is not entirely the same with Engagements at Sea, as with those at Land ; where commonly he who remains Master of the Field of Battle, justly assumes the Honour of the Victory ; whereas, in Naval Engagements, a Fog, a Calm, a Wind, either contrary or tempestuous, may oblige the victorious Fleet to retire first.

BE this as it may, Rejoicings were equally made at
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London and the Hague, for the Success of this Battle, though with very little Reason.

THE *English* complained, that the *French* did not discharge their Duty, and only fought at a Distance, after having separated from the Fleet. This Conduct is ascribed to secret Orders given to Count d'Etrees, not to expose too much his Master's Ships, but to leave the *English* and *Dutch* to destroy one another.

The KING'S DRESSING-ROOM.

THERE are no Paintings here; the Room is hung with red Damask, but there is no Furniture that is any thing curious.

The GREAT COUNCIL-CHAMBER.

WE are now come to the *Carton Gallery*, in which are seven Paintings by *Rafaëlle*, which are universally admired, and of inestimable Value.

RAFAELLE DA URBINO (according to the Account which *Graham* gives of him) was one of the handsomest, and best tempered Men living, and, by the general Consent of Mankind, acknowledged to have been the Prince of Modern Painters; and is often stiled the Divine *Rafaëlle*, for the inimitable Graces of his Pencil, and for the Excellence of his Genius, which seemed to have something more than Human in its Composition: He was beloved in the highest Degree by the Popes *Julius II.* and *Leo X.* He was admired and courted by all the Princes and States of *Europe*; and particularly by *Henry VIII.* who would fain have obliged him to have come over into *England*. His Person was the Wonder and Delight of *Rome*, as his Works are now the Glory of it: He lived in the greatest State and Splendor imaginable, most of the eminent Masters in his Time being ambitious of working under him; and he never went abroad, without a Crowd of Artists, and others who attended and followed him purely out of Respect: He declined Marriage, though very advantageous,
Offers

Offers had been made him, in Hopes of a Cardinal's Cap, which he expected; but falling into a Fever in the mean Time, and concealing the true Cause of his Distemper from his Physicians, Death disappointed him of the Reward due to his most extraordinary Merit.

RAFAELLE was born on *Good-Friday*, in the Year 1483, and died on *Good-Friday* 1520: So that he lived only Thirty-seven Years complete.

DU FRESNOY assures us, that he surpassed all modern Painters, because he possessed more of the excellent Parts of Painting than any other; and it is believed, that he equalled the Ancients, excepting only, that he designed not naked Bodies with so much Judgment as *Michael Angelo*: But his Gusto of Design is purer and much better. He painted not with so good, so full, and so graceful a Manner as *Correggio*: Nor has he any thing of the Contrast of the Lights and Shadows, or so strong, and free a Colouring as *Titian*: But he had a better Disposition in his Pieces without Comparison, than either *Titian*, *Correggio*, *Michael Angelo*, or all the rest of the succeeding Painters to our Days. His Choice of Attitudes, of Heads, of Ornaments, the Suitableness of his Drapery, his Manner of Designing, his Varieties, his Contrasts, his Expressions, were beautiful, in Perfection; but above all, he possessed the Graces, in so advantageous a Manner, that he has never since been equalled by another. There are Portraits, or single Figures of his, which are finished Pieces. He was an admirable Architect; handsome, well made, and tall of Stature; civil, and well-natured; never refusing to teach another what he knew himself.

He had many *Disciples*; among others, *Giulio Romano*, *Polydore*, *Gaudenzio*, *Giovanni d'Udine*, and *Michael Croxis*.

THE Pictures, which we are now speaking of, called Cartons, from their being painted on Paper, were originally designed only for Patterns of Tapestry, and were sent for that purpose, by *Leo X.* to *Arras*, in *Flanders*, a Place famous for that curious Work; but his Holiness dying soon after, as well as *Rafaëlle*, and the Persons

who were employed not being paid for their Tapestry, these Patterns were never returned, but lay for a long Time at *Arras*, till King *James* purchased them, but at what Price we cannot determine. We have heard, however, that they were valued at an hundred thousand Pounds a-piece.

AFTER the Death of King *Charles I.* *Cromwell* was too much a Connoisseur in Painting to part with these inestimable Pieces; but they were carefully preserved in large Deal Boxes, in the Banqueting-House at *Whitehall*; some of them being in four, and others in five Pieces, and there they remained till after the Revolution, when King *William* rebuilt *Hampton-Court*, and the Gallery, in which they are now hung up, which was built on purpose for them.

THE Story of the first Carton is the Death of *Ananias*, as related in the vth Chapter of *Acts* of the Apostles.

THE Story of the second Carton is *Elymas* the Sorcerer, struck with Blindness, as related in the xiiiith Chapter of the *Acts* of the Apostles.

THE next is the Lame Man healed by *Peter* and *John*, *Acts* iii.

THE Fourth, which is over the Chimney, is the miraculous Draught of Fishes, *Luke* v.

HERE is in this Picture a Fault which is so visible, that almost every Body takes Notice of it; and therefore we must not pass it over, without giving our Readers the Opinion of the ingenious Mr. *Richardson*, who is universally allowed to be a compleat Judge of the Cartons.

RAFAELLE, says he, in this *Carton*, has made a Boat too little to hold the Figures he has placed in it; and this is so visible, that some are apt to triumph over that great Man, as having nodded on that Occasion; which others have pretended to excuse, by saying, it was done to make the Miracle appear the greater; but the Truth is, had he made the Boat large enough for those Figures, his Picture would been all Boat, which would have had a disagreeable Effect; and to have made his Figures small

small enough for a Vessel of that Size, would have rendered them unsuitable to the rest of the Set, and have made those Figures appear less considerable; there would have been too much Boat, and too little Figure.

It is amiss as it is, but would have been worse any other Way, as it frequently happens in other Cases. *Rafaëlle* therefore wisely chose this less Inconvenience, this seeming Error, which he was sensible the Judicious would know was none; and for the rest, he was above being solicitous for his Reputation with them. So that upon the whole, this is so far from being a Fault, that it is an Instance of the great Judgment of that incomparable Man, which he learned in his great School the *Antique*, where this Liberty is commonly taken.

THE Story of the Fifth is *Paul* and *Barnabas* at *Lystra*, where the Priest of *Jupiter* is going to sacrifice an Ox to them, taking them for Gods, as related in the xivth Chapter of the *Acts* of the Apostles.

THAT of the Sixth is *Paul* preaching at *Athens*, an Account whereof we have in the xviith Chapter of the same Book.

THE Story of the Seventh and last is *Christ's* Charge to *St. Peter*, commonly called The giving the Keys. According to the Evangelist *St. John*, Chap. xxi.

IN this Carton Mr. *Richardson* has observed how *Rafaëlle* has improved the Story; to be able to do which, he tells us, is one of the Excellencies of a Painter.

OUR Lord, says he, by the Relation of the Evangelist, seems (at least a *Roman* Catholick, as *Rafaëlle* was, must be supposed to understand it so) to commit the Care of his Church to that Apostle, preferably to the rest, upon the Supposition of his loving him better than any of them; Now though the History is silent, it is highly probable, that *St. John*, as he was the beloved Disciple, would have expected this Honour, and be piqu'd at his being thought to love his Master, less than *St. Peter*: *Rafaëlle* therefore, in this Carton, makes him address himself to our Lord, as if he was intreating him to believe he loved him no less than *St. Peter*, or any of the other Apostles. And this puts one upon imagining

some fine Speeches, that it may be supposed, were made on this Occasion, whereby *Rafaëlle* has given a Hint for every Man to make a farther Improvement to himself of this Story.

NOTWITHSTANDING the numberless Beauties in these inestimable Paintings, as no Work of human Art was ever brought to Perfection, it must be allowed, they have their Faults; and that though the Cartons of *Rafaëlle* are some of his last Works, yet the Colouring of them is not equal to the Drawing; but at the same Time, as the ingenious Gentleman we have so often quoted upon this Subject, observes, it cannot be denied, but that he who painted those, could colour well, and would have coloured better.

It is to be considered, they were made for Patterns for Tapestry, not professed Pictures; and painted, not in Oil, but in Distemper: If therefore one sees not the Warmth, the Mellowness and Delicacy of Colouring, which is to be found in *Corregio*, *Titian*, or *Rubens*, it may fairly be imputed, in a great Measure, to these Causes.

A judicious Painter has other Considerations relating to the Colouring, when he makes Patterns for Tapestry to be heightened with Gold and Silver, than when he paints a Picture without any such View; nor can a Sort of Dryness and Harshness be avoided in *Distemper*, upon Paper: Time moreover has apparently changed some of the Colours. In a Word, the Tout-Ensemble of the Colours is agreeable and noble, and the Parts of it are in general extremely, but not superlatively good.

THERE are fine Gravings of these Pictures from Draughts taken at several Times; first by Mr. *Gribelin*, then by Sir *Nicholas Dorigny*, and afterwards by Sir *James Thornhill*.

Over the Fire-Place in this Gallery, is a fine Bas-Relieve of *Venus*, drawn in her Chariot, attended by several *Cupids*, in white Marble.

THERE is likewise a very fine Pair of gilt Andirons in the Chimney, one with the Figure of *Mars* upon it, and the other of *Hercules*.

The

The ADMIRAL'S GALLERY.

IN this ROOM are the Pictures of the following renown'd Admirals.

- | | |
|-----------------------------------|-------------------------------|
| 1. Sir <i>George Rook.</i> | 9. Admiral <i>Beaumont.</i> |
| 2. Sir <i>Cloudsly Shovel.</i> | 10. Sir <i>Thomas Dilks.</i> |
| 3. Sir <i>John Leake.</i> | 11. Admiral <i>Bembo.</i> |
| 4. Lord <i>Torrington.</i> | 12. Admiral <i>Whetstone.</i> |
| 5. Admiral <i>Churchill.</i> | 13. Admiral <i>Wisbart.</i> |
| 6. Sir <i>Stafford Fairborne.</i> | 14. Admiral <i>Graddon.</i> |
| 7. Sir <i>John Jennings.</i> | 15. Admiral <i>Munden.</i> |
| 8. Sir <i>Thomas Hopson.</i> | |

ALL painted by Sir *Godfrey Kneller*, and Mr. *Dahl*.

The QUEEN'S STAIR-CASE.

ON the Hand as you go up is a large Picture, in a Gold Frame, painted by *Viek*, of King *Charles II.* and *Katherine* his Queen. The Duke of *Buckingham* is therein represented as *Science*, in the Habit of a *Mercury*, and *Envy* is struck down by naked Boys.

THERE are additional Ornaments in the Mosaic Taste, on each Side of the Stair-Case as well as the Ceiling, by Mr. *Kent*.

The NEW QUADRANGLE.

IN the Center of this Square is a round *Bason*, and four large Lamps on Pedestals of Iron-Work; and on the right Hand, over the Windows, are the twelve Labours of *Hercules* done in *Fresco*.

HERCULES is supposed to have been born at *Thebes*, and to have been the Son of *Alcmena*, the Wife of *Amphytrion*, the *Theban*, by *Jupiter*, who paid her a Visit, and deceived her, under the Shape of her Husband, whilst he was gone to the War against the *Teleboans*, a People of *Ætolia*. Some say, that the Night, in which the amorous Deity assumed the Hero's Form, was ex-

tended as long as three, and others as nine, and thrown all into one.

ARCHIPPE the Wife of *Sthenelus*, who was King of *Mycæne*, being with Child at the same Time, as *Alcmena* was, *Jupiter* foretold, that of two Princes, the first that came into the World, should have an uncontrollable Power over the other. Whereupon *Juno* hastened the Pains of *Eurysteu's* Mother, and retarded, as much as in her lay, the Birth of *Hercules*: By which Means *Eurysteus* was born first, and had full Power to impose what Task, how difficult or unreasonable soever, he thought proper upon *Hercules*, and to treat him as his Slave.

SOME however assert, that it was the Oracle of *Delphos*, that made him subject to this Prince, for having, in his Madness, murdered his own Children. But be that as it may, we shall without any farther Introduction proceed to the History of his Twelve Labours, which he undertook in Obedience to the Injunctions of his Lord and Master.

I. THE Lion of the Forest of *Nemea* ravaged the Country in a dreadful Manner. Some Authors will have it, that he fell from the Region of the Moon, and that his Hide was so tough, that neither Dart nor Javelin could penetrate into it. *Hercules* hunted him, and having run him into a Cave, out of which he could not escape, he there strangled him. Ever after, he wore the Skin of that Animal, as a Publick Testimony of that Heroic Exploit. Which Fiction, in short, is no more than this, that *Hercules* hunted, and killed, a Lion of an extraordinary Size,

II. HIS Second Exploit was the Defeat of the *Hydra*. This terrible Dragon haunted the Marsh of *Lerna*, and infested all the adjacent Country. He never left his Den without committing the most horrible Ravages. The fearful Husbandman left his Field uncultivated, and the boldest Traveller trembled, as he passed by the Monster's Den. He had the Shape of a Serpent, and the Feet of a Dragon; his Back was covered with Scales; he had seven Heads, some say nine, and others fifty, that vomited

mitted out Fire and Brimstone. *Hercules* undertook to rid the World of this Monster. Armed only with his Club and accompanied by his Brother *Ifoalus*, who was his Twin-brother, he goes and attacks the Serpent in his very Den. The *Hydra*, seeing him approach, rushes furiously upon him, and covers him with a Cloud of flaming Smoak. The undaunted Hero lifts up his Club, and at the first Stroke knocks off one of his Heads, but straight a new one sprung up in its Place, and the Blood that issued from the Wound fell to the Earth, and there engender'd Scorpions and Serpents. *Hercules* beheld with Intrepidity this amazing Sight; he redoubled his Blows; but they served only to exasperate the furious Monster. No sooner is one of his Heads knock'd off than others arise; and the Wounds that ought to have destroy'd him serve only to give him new Strength and Vigour. The invincible Son of *Jove* had infallibly fail'd in his Enterprize, had he not been assisted by his faithful Companion. The only way to hinder this new Projection was to stop the Blood, that flow'd from the Wounds. This *Ifoalus* succeeded in, by searing them with a burning Brand. The Monster sinks under the Force of *Hercules's* Arm, and at last expires at the Victor's Feet.

THIS Fiction has been explain'd several Ways. Some say, that the Marsh of *Lerna*, being infested with Serpents, which multiplied, notwithstanding all the Pains that were taken to destroy them, *Hercules*, with the Assistance of his Friend, set Fire to the Reeds, with which the Marsh was cover'd, and thus extirpated them. Others will have it, that he only drain'd the Marsh, that us'd to overflow the Country. And lastly, some insist, that it was a Nest of Robbers; and notwithstanding *Hercules* kill'd several of them, yet their Number increas'd, till at last he broke into their Lurking-holes, and destroy'd the whole Gang by Fire.

III. IN another Chace (which was his third Labour) he kill'd a terrible wild Boar, that had his Haunt in the Forest of *Ermanthus*,

IN

IN Order to embellish this Part of his Story, it was feign'd, that he bound him, and brought him on his Shoulders alive to *Eurystheus*, who had like to have fainted away at the Sight of so shocking a Beast.

IV. His next Task was to hunt down a Hind on the Mountains of *Menalus*, and bring it to *Eurystheus* alive. As this sprightly Creature was sacred to *Diana*, he was twelve Months in the Pursuit of her. She had brazen Feet given her by the Poets, to denote her Swiftneſs. However, he caught her at laſt by meer Speed in Running.

V. HE drove away the Birds that infeſted the Lake *Stymphalus* and *Arcadia*, in ſuch prodigious Flocks, that they darken'd the Sun : They us'd to carry off Men and devour them.

THE Meaning of this is, that a Gang of Robbers, which kept near this Lake, and murdered Travellers, was at laſt deſtroy'd, or put to Flight by *Hercules* and his Companions.

VI. *Hercules*, being ordered by *Eurystheus* to go and bring away the Girdle of *Hipolita*, Queen of the *Amazons*, that is, to make War on thoſe Heroines, and riſſe their Treasures, embark'd on the *Euxine* Sea, and landing on the Banks of the *Thermodoon*, he gave them Battle, routed them, brought away the Girdle took the Queen herſelf Priſoner, and gave her in Marriage to *Theſeus*.

VII. KING *Augias's* Stables had not been cleaned for thirty Years. The Dung was heap'd up in ſuch Quantities, that there was no Room for the Cattle. *Hercules*, with the Help of his Soldiers, cleans'd them, by bringing the River of *Alpheus* through them.

VIII. THE Island of *Crete* was laid waſte by a furious Bull, that brought Ruin and Deſtruction with him wherever he went ; he was ſent thither by *Neptune*, to revenge the Inſult he had received from the Inhabitants. *Hercules* vanquiſh'd him, and brought him to *Eurystheus* ; that is to ſay, *Eurystheus* ordered him to go to that Island, and fetch a Bull from thence to breed by, which he executed accordingly.

IX. Di-

IX. *Diomedes*, Tyrant of *Thrace*, made his Mares devour all the Strangers that came into his Dominions. *Hercules* vanquish'd him, and made the Tyrant himself undergo the same Fate.

X. THE Meaning of this is, that *Eurystheus*, having commanded *Hercules* to go, and carry off some of *Diomedes's* Horses, who had a very fine Breed of them, this Prince made Resistance, and was kill'd in the Battle. He had so far ruin'd himself with keeping Horses, that he was forced to sell his very Slaves to support the Expence. Hence it was said, that Horses fed upon human Flesh.

IN the Island of *Erythia* reign'd a King called *Geryon*, who had three Bodies. This Prince had a Herd of Oxen, which devoured Strangers, and were guarded by a Dog with two Heads, and a Dragon with seven. *Hercules* defeated him, kill'd the Dog and the Dragon, and carry'd away his Herds. *Geryon's* two Heads denote his reigning over three Islands, viz. *Majorca*, *Minorca*, and *Ebusa*, or *Yvica*. Some say, they were three Brothers, that liv'd together in so close a Friendship, that they seem'd to have but one Inclination. Others pretend, that this Fable owes its Rise to the *Phœnicians*, and explain it in the following Manner.

Hercules having made a Descent in the Island *Erythia*, the Inhabitants marched out against him in three different Bodies, but were defeated: This the *Phœnicians* in their Language exprest by Words, importing, that he defeated the three Heads of their Inhabitants.

THE Name *Gargitius*, which the Mythologists give to *Geryon's* Dog, is compounded of two *Phœnician* Words, which signify *The Terror of Strangers*.

XI. *Busiris*, King of *Egypt*, sent some Pirates to carry off the *Hesperides*, Nieces to *Atlas*, King of *Mauritannia*, *Hercules* repuls'd them, delivered the Princesses, and pursuing his Victory, kill'd *Busiris*.

Atlas, to reward the Hero, made him a Present of some of the finest Sheep of his Country.

As the Beauty of their Fleeces had got them the Name of Golden Sheep, and the *Greek* Word for a Sheep, signifies likewise an Apple, the Story was told, that

that the Hero had brought golden Apples from the *Hesperides*.

SOME Authors however pretend, that those Apples were nothing else but the Oranges and Lemons, that grew in great Abundance, in the Gardens of *Mauritania*; and that the Dragon which *Hercules* slew, to make way for his carrying off his precious Fruit, was a great Dog, that watch'd one of those Gardens.

OTHERS, in fine, imagine, that this Fable hints at the Riches which *Atlas*, or some other Prince, had hoarded up; because the Word *Malon*, or *Melon* in the *Arabic* Tongue signifies Riches, and in the *Greek* an Apple, or Sheep, as before has been observ'd.

XII. THE last Commands that *Eurystheus* laid on *Hercules* were to go down into Hell, and bring up the Dog *Cerberus*. This the Hero executed, and at the same Time deliver'd *Theseus*, who had gone down thither to keep *Pirithous* Company. The Design which these two Friends form'd to carry off the Daughter of *Aidoneus*, King of the *Molossians*, is what gave Rise to this Fiction.

THAT Prince, having had timely Notice of their Design, caus'd *Pirithous* to be torn in Pieces by a Dog, call'd *Cerberus*, and detain'd *Theseus* Prisoner; but he releas'd him soon after, at the Request of *Hercules*.

As *Aidoneus* us'd to send his Prisoners to work in the Mines, and as, to go into his Country, you must cross the River *Acheron*; he has from hence been confounded with *Pluto*, and *Hercules's* Journey has been look'd upon as a Descent into Hell. And as the Hero had at the same Time killed a Serpent, whose Den was in the Cave of *Tenaurus*, which was to be the Entry to the Kingdom of the Dead, and had brought some great Dog with him out of the Empire, he was said to have chain'd *Cerberus*.

THESE are the twelve Labours of *Hercules*, which are so much talked of by the Poets: And in Order to make our short Account of them, not only entertaining but instructive, we thought proper to introduce the Historical Explications thereof along with them. And

for

for the further Amusement of our learned Readers, we shall here give them an Abstract, or Recapitulation of the foregoing Stories, summed up in the following Verses, by the Poet *Ausonius*, as he translated them from the Greek of *Quintus Smyrnaeus*.

*Prima Cleonei tolerata Ærumna Leonis.
Proxima Lernæam ferro & face contudit Hydram.
Mox Erymantheum Vis tertia perculit Aprum.
Æripidis quarto tulit aurea Cornua Cervi.
Stymphalidas pepulit Volucres discrimine quinto.
Threiciam sexto spoliavit Amazona balthæo.
Septima in Augeis Stabulis impensa laboris.
Octavo expulso numeratur adorea Tauro.
In Diomedeis Victoria Nona Quadrigis.
Geryone extincto decimam dat Iberia Palmam.
Undecimo Mala Hesperidum distraeta Triumpho.
Cerberus extremi Suprema est Meta Laboris.*

The ROOM of BEAUTIES.

The first is the Lady *Peterborough*.
2d. Lady *Ranelagh*.
3d. Lady *Middleton*.
4th. Miss *Pitt*.
5th. Dutchess of *St. Alban's*.
6th. Lady *Effex*.
7th. Lady *Dorset*.
8th. Queen *Mary*.
9th. The Dutchess of *Grafton*.

QUEEN MARY was painted by *Wissing*, and all the rest by Sir *Godfrey Kneller*.

The GARDENS.

WE come next to the Gardens, which, with the Park and Ground on which the Palace stands, are about Three Miles in Circumference. In the pitch'd Pediment on the Front of the Palace this Way, is a Bas-Relief

Relief of *Hercules's* Triumphs over Envy ; and facing this, a large oval Basen, in the Middle, and answering to the Form of this Part of the Gardens, which is a large Oval, divided into Gravel Walks and Parterres, laid out in a very elegant Manner, by those two great Gardeners, *Messieurs London and Wise*.

At the Entrance on the Grand Walk, are two large Marble Urns, on Pedestals, the Urns beautifully carved with Bas-Relieves : That on the First, on the Right Hand, represents the Triumphs of *Bacchus* ; that on the Other, on the Left, *Amphitrite* and the *Nereides* : At the Bottom of this Walk, which faces a long Canal running into the Park, are two other large Marble Vases : The Bas-Relief on One, represents the Judgment of *Paris* ; and on the Other, *Meleager*, hunting the Wild-Boar.

In four of the Parterres are four fine Brass Statues. The first is the Gladiator, which formerly stood on the Parade in *St. James's Park*, at the Foot of the Canal, and was removed hither in the Reign of *Queen Anne*. The Original is the wonderful Work of *Agafias Desistheus* of *Ephesus*, and is in the *Burghegian Palace* at *Rome*. The second is a young *Apollo* ; the third a *Dianna*, and the fourth *Saturn* going to swallow one of his Children. All after fine Originals.

On the South Side of the Palace is the Privy-Garden, which was sunk ten Feet to give a View from the Apartments to the River *Thames* : In this Garden there is a fine Fountain, and two grand Terrace Walks.

On the North Side of the Palace is a Tennis-Court, and beyond that, a Gate, that leads into the Wilderness : Farther on, is the great Gate of the Gardens, on the Sides of which are large Stone Piers, with the *Lion* and *Unicorn* couchant, carved in Stone.



A CATALOGUE of the King's Collection of Pictures at Hampton Court.

Numb.

- 866 **K**ING Henry the Eighth, at half Length, with Gloves in his Right Hand.
- 867 King Edward the Third in Armour, at Length, by *Belcom.*
- 868 King Edward the Fourth at Length, in a Gown and black Cap, side Face; now at St. James's, *Ditto*
- 869 King Richard the Second, sitting in a Chair, with his Crown on his Head.
- 870 The Duke of Richmond, Lord Steward, at Length, by *Mytens.*
- 871 Prince Maurice at Length, in gilt Armour.
- 872 A great Altar-piece, with two Doors, being the Birth of Christ, with three several Kings coming to him, and other Figures.
- 873 A French Lady at Length, one Hand upon a Chair.
- 874 Lewis the Thirteenth King of France, at Length, in a red Garment, by *Belcom.*
- 875 A large Piece, where our Saviour is curing the maimed, by *Bassan.*
- 876 Queen Anne, at Length, in a white Hat and red Feather, by *Belcom.*
- 877 King James at Length, with one Hand on a Table, Crown and Scepter by, *Vansomer.*
- 878 Queen Catherine at Length, sitting in a Shepherdess's Habit, by *Houfman.*
- 879 James the Fourth of Scotland, half Length, with a Hawk on his Fist.
- 880 King Charles the First on Horseback, Mons. St. Antoine by him, by *Vandyck.*
- 881 St. Peter at half Length, with a Key in his Hand.
- 882 William Earl of Pembroke, at Length, Lord Chamberlain. 883 Mons.

- 883 Monf. *Soubieze*, at Length.
 884 A Head of King *Charles* the First, not finished, by *Dobson*.
 885 A Head of the Duke of *York*, not finished, by *Dobson*.
 886 Duke of *Wirtenburg* at Length.
 887 A Man's Picture at Length, with a gold Chain and white Staff.
 888 Earl of *Nottingham*, Lord High Admiral, at Length.
 889 Duke of *Brunswick*, at Length.
 890 *Abraham* offering up *Isaac*.
 891 The *Black Prince* in Armour, at Length, with a Spear in his Hand, by *Belcom*.
 892 A small Piece, being a Battle of *Maximilian* the Emperor.
 893 King *James* when he was a Child, with a Hawk on his Hand.
 894 St. *Jerome* with a Crucifix in his Hand.
 895 A small Piece, being a *Madona* with *Joseph*.
 896 An Old Woman's Head, dark Painting.
 897 Two Cats with Fish, and a Hawk out at her Fowl.
 898 A small Landscape, with a Ruin, two Figures in it much spoiled.
 899 A China Dish, with Hart-cherries, by *Daniel Nisse*.
 900 An Old Man's Head in Armour.
 901 A Woman with a Light in her Hand, a Man with a Dog, and an Ass by, by *Bassau*.
 902 The Dutchess of *Tuscany*.
 903 Our Saviour in the Garden, and an Angel appearing.
 904 The Duke of *Tuscany*.
 905 St. *Jerome's* Head.
 906 A small Perspective where St. *Peter* is in Prison, by *Stanwick*.
 907 A Piece, being two Figures, a Man, and a Woman holding a Ring on her Finger.
 908 Paradise, in an eight square Frame; a small Piece.
 909 St. *John* naked to the Waste, with one Hand upon a Lamb.

Numb.

910 A Ruin, with five Turks taking the Description of it.

911 A Man's Head in Armour, with his Hand upon his Beard.

912 A large Piece, being a Prison, with several Soldiers asleep, by *Sandwick*.

913 An old Man, with a bald Head, and a long white Beard.

914 *St. Sebastian* shot at with Bows and Arrows, several small Figures, by *Wouters*.

915 A small Piece of the three Kings coming to worship, by *Bassan*.

916 *St. Sebastian*, with an Angel drawing forth an Arrow, by *Lucas Van Leyden*.

917 An old Man's Head, with both Hands together upon his Breast.

918 A Neptune carrying away his Mistress.

919 A Saints Head.

920 A small Piece, being *Judith*, with *Holofernes's* Head in her Hand, by *Teniers*.

921 A Landscape, with *St. Christopher*, and several other Figures.

922 *St. John* in a red Garment, with an Eagle by him.

923 A Piece of Conjuring, with several small Figures, on a Copper-plate, by *Young Franks*.

924 A Piece, being eleven Figures, one putting his Hand in the Fire, by *And. Mantegna*.

925 A Night-piece, with several Monkeys, some bringing in a Cat, by *Teniers*.

926 *Mary Queen of Scots*, to the Waste.

927 A Burnt-offering for a Sacrifice.

928 *Francis of France*, and his Mistress, half Length.

929 A *French Lady*, to the Waste, in a great Ruff and Pearl Dress.

930 Three Senators going to the Altar, a Copy after *Titian*; from the Duke of *Somerſet's* original, by *Stone*.

931 A Landscape, a Woman flying from a Man, a Viper catching her by the Heel.

932 A Piece, being a Boar's Head.

Numb.

933 *St. Sebastian*, a single Figure.934 *Venus and Pallas*, and Queen *Elizabeth* coming in,
by *De Cheere*.

935 Three Boys playing with a Lamb.

936 A large perspective Piece, where *St. Peter* is in
Prison, by *Stanwick*937 A large perspective Piece, where King *Charles* the
First, the Queen, and the Prince, are at Dinner.

938 Christ at the last Supper.

939 King *James*, to the Waste.940 *Cleopatra*, with her Maid by her.941 A Prospect of the City of *Rome*, by *Arigo Van*
Cleeve.942 Some Pieces of Mother of Pearl, with the Story of
St. George.943 Prince *Henry*, to the Waste.944 A Woman milking a Goat, with several other
Figures.945 A Woman in a red Garment, after the Manner of
Holbein.946 A Man in a furred Gown, red Cap, and a Book
in his Hand, in the Manner of *Holbein*.947 An *Italian* Piece of Fruit, with Grapes and Flowers948 A Man and Woman, small Life, with a Knife in
her Hand, going to stab herself.949 Christ calling *Matthew* from the Receipt of Custom950 A Woman to the Waste, holding her Gloves in
both Hands.

951 A Man's Head in a little Ruff.

952 A Man's Head in a black Habit, with his Hair
behind his Ears, by *Giorgione*.953 The Rape of the *Sabines*.

954 A Piece of Perspective, several Figures in it.

955 One of the Kings of *Scotland* at Devotion, crowned
by *St. Andrew*; *James IV*.

956 A Man's Head, a Mantua Piece.

957 *Maximilian* to the Waste, black Cap and Ruff.958 Prince *Frederick* of *Bobemia*.959 Duke *Leopold*, to the Waste.

960 One

Numb.

- 960 One of the Queens of Scotland at Devotion, a Saint in Armour by her.
- 961 A Prince of Poland, at Length, white Suit, and a black Cloak.
- 962 Henry Stewart King of Scotland.—Lord Darnley.
- 963 A Bishop marrying a Man and Woman.
- 964 A Woman Saint, to the Waste, bearing a Cross.
- 965 An Eunuch, naked.
- 966 A small Piece, being Tobias and the Angel.
- 967 A large Piece, being the Judgment of Venus against the Boar.
- 968 Two Women, one with a Whip, and several Cupids.
- 969 Prince Edward's Head in Perspective.
- 970 Christ taken in the Garden by Soldiers, by Spagnolet.
- 971 A Landscape, with a Bridge in it.
- 972 A Piece of Needle-work, Landscape, and Ships.
- 973 The Resurrection, a large Piece, by Hemskirk.
- 974 St. Anthony's Dream.
- 975 The King and Queen of Bohemia, and their Family, a large Piece.
- 976 The Judgment of Paris, by Hemskirk.
- 977 A Catay Woman, with her Children, at Length.
- 978 A Piece, being four Men stoning another, black and white.
- 979 The Story of Melchisedick giving Bread.
- 980 A Catay Man at Length.
- 981 Three Boys playing with a Lamb.
- 982 Judith cutting off Holofernes's Head, by Gunda-more.
- 983 A Man at Length, with a Gold Chain about his Neck.
- 984 A young Woman's Head in a Ruff, with Pearl about her.
- 985 A Spanish Lady to the Waste, in a great Ruff, a Feather on her Head.
- 986 Nine of Cæsar's Triumphs, by And. Montegna.
- 987 A large Landscape, a Man and a Woman sleeping at one End.

Numb.

- 988 A large *Venus*, with *Cupid*, two Doves by her.
 989 St. *Christopher*, with several Figures in a Landscape
 990 A Sea-piece, by *Old Vroome*.
 991 A Head of *Mary*, Queen of *Scots*.
 992 A Head of King *James*, with a Hawk on his Fist.
 993 A Flower-pot, and two Monkeys, in Silk Work.
 994 A Man on Horseback, with a Dart in his Hand,
 standing one upon another.
 995 The Story of *Christ* and *Martha*.
 996 A Sea-piece, by *Old Vroome*.
 997 Prince *Rupert*, when he was a Child.
 998 The Virgin, our Saviour, St. *John*, *Joseph*, and
 St. *Catharine*.
 999 One of the Queen of *Bohemia's* Children, in a
 great Coat.
 1000 The three Kings coming to our Saviour, a large
 Piece; a Copy, after *Paul Veronese*.
 1001 *Christiern* Duke of *Saxony*, with a Silver Chain.
 1002 The Queen-Mother of *France*, to the Waste, in
 a Ruff, and Jewels.
 1003 Lord *Wimbleton*, to the Waste.
 1004 A Dutcheſs of *Venice* at Length.
 1005 A Dog of *Venice*.
 1006 *Jeoffrey* the Dwarf, in a great Landscape.
 1007 A Man to the Knees, in Armour, very much
 spoiled.
 1008 Five Children of the Duke of *Mantua*.
 1009 A Woman ſitting, in a red Garment.
 1010 The Senators of *Venice* in the Senate-houſe.
 1011 *Heury* Steward, Lord *Darnley*, when he was
 young, to the Waſte.
 1012 Four Dogs of *Venice* to their Knees.
 1013 A large Piece, being the Creation in the Manner
 of *Raphael*.
 1014 A Sea-piece, of King *Charles* the Firſt coming
 from *Spain*.
 1015 A Landscape, with a Ruin, and ſeveral ſmall
 Figures.

1016 A

Numb.

- 1016 A Landscape of *Greenwich* House and Park, with King *Charles* the First and the Queen walking with Prince *Charles* in Coats.
- 1017 A Man brought bound before a Judge.
- 1018 A Drawing of the Judgment of *Solomon*, by *Holbein*
- 1019 A large Drawing, with a Pen, of *Turks* in Triumph.
- 1020 The Queen of *Spain's* Entrance into *Madrid*.
- 1021 One of the King of *Spain's* Houses, with the Hunting of the wild Boar.
- 1022 A Venus with three Cupids, one bringing Flowers.
- 1023 St. *John* dressing a Lamb with Flowers.
- 1024 The Birth of Christ, with the Addition of the Shepherds.
- 1025 A Piece, where the Children are brought to Christ, by *Francis Flora*.
- 1026 Fame and Honour treading down Envy, by *Fuller*.
- 1027 A young Prince at Length.
- 1028 Our Saviour scourged ; after *Palma*.
- 1029 *Judith* cutting off *Holofernes's* Head.
- 1030 *Pomfret* Castle.
- 1031 A Man to the Waste in Armour ; a Copy after *Giorgione*.
- 1032 The Prince Infant of *Spain*, at Length.
- 1033 A large Piece, a Garden with a Fountain, by *Danckors*
- 1034 A large Piece, a Garden, with a Fountain, by *Ditto*.
- 1035 The Marquis of *Hamilton*, Lord Steward, at Length.
- 1036 King *Henry* the VIIIth, when he was Prince, at Length, in red, by *Halbein*,
- 1037 A Battle.
- 1038 A large Bacchanalia.
- 1039 A large Piece of *Roman* History, naked Figures.
- 1040 Nine Muses, large.
- 1041 A Whale, large.

134 *The* ROYAL PALACE

Numb.

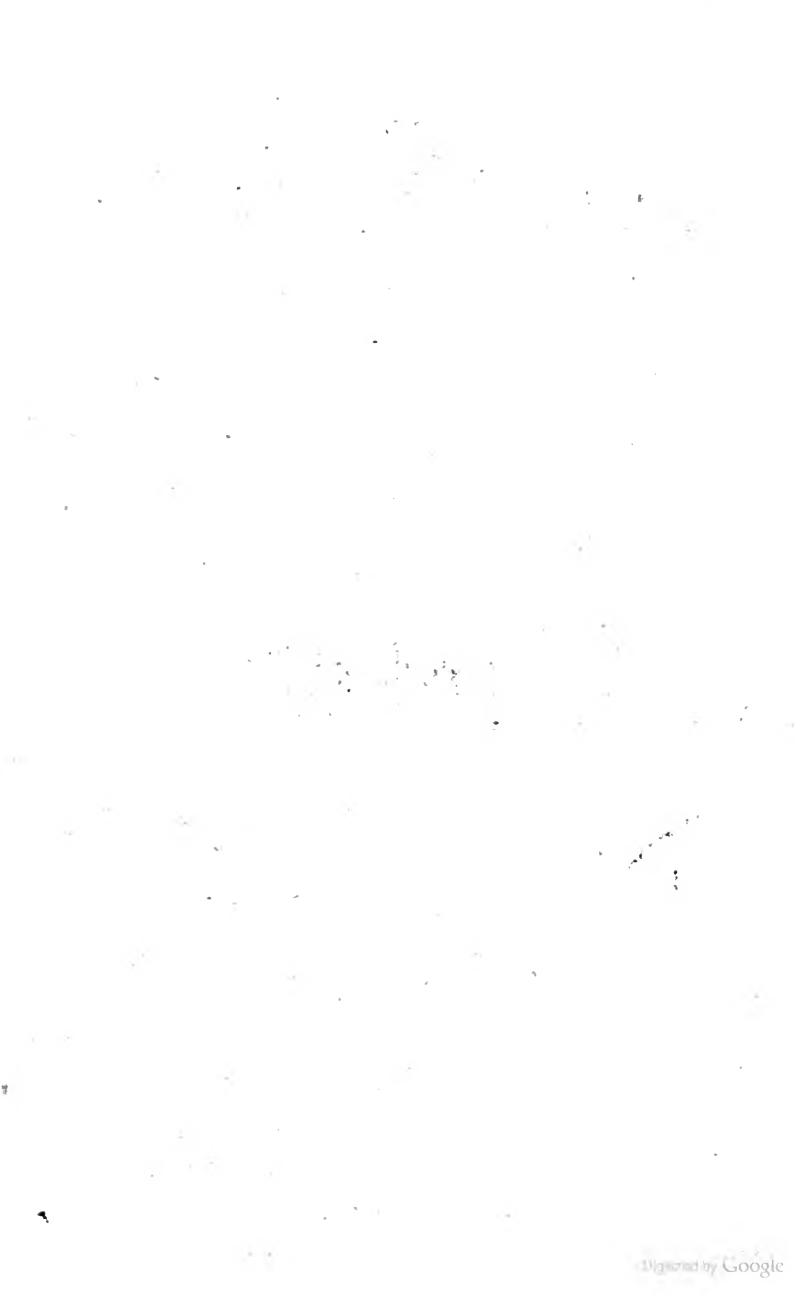
- 1042 Our Lady and Christ in her Lap, with several
Saints by them, with two Doors,
1043 Our Lady with Christ in her Lap, with a Coronet
on her Head, two Fryers by them, and two
Doors.
1044 The King of *Spain* before the Escureal.
1045 A Picture of a large Pair of Horns,





S.^r Pet. Paul Ruben

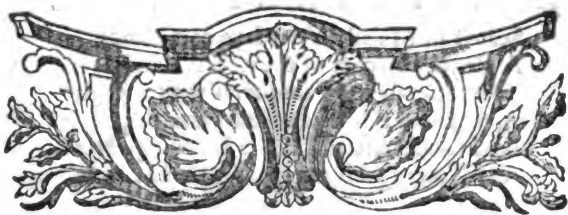
G. Bickham sc.





Windsor Castle.

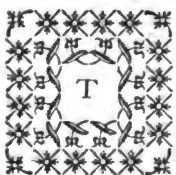
G. Bickham sculp.



DELICIÆ BRITANNICÆ.

BOOK III.

THE ROYAL PALACE, OR CASTLE of WINDSOR.



HIS Castle, and Palace is the most beautiful, (and as we have hinted before) the most pleasantly situated Royal Recess throughout the whole Island of *Great Britain*: And the Compliment that was once paid to the Earl of *Nottingham's* House, at *Burleigh* on the *Hill*, in *Rutlandshire*, may with more Justice be apply'd to this magnificent Seat we are now speaking of, and will give the Reader an adequate Idea of its uncommon Beauties. The Lines are as follow.

Hail, happy Fabrick ! whose Majestic View
First sees the Sun, and bids him last Adieu ;

Seated in Majesty Your Eye commands
 A Royal Prospect of the richest Lands.
 The under-lying Vale shews with Delight
 A thousand Beauties at one charming Sight.
 No Pencil's Art can such a Landscape feign,
 And Nature's self scarce yields the like again :

William the Conqueror, was the first *English* Monarch that made *Windſor* his Rural Seat. As Hunting was that Prince's favourite Amusement, and as the Situation of the Parts adjacent were commodious for that Purpose, and fitted for the Entertainment of Kings, he agreed with the Abbot of *Westminster*, whose Seat it then was, for an Exchange, and took Possession of it, in Pursuance of his Contract. Here he erected likewise a strong Castle, and built several little Lodges, or Hunting Houses, in the Forest adjoining, and for the Convenience of his Sport, lay frequently in a House, which the Monks had before enjoyed, and was either actually in, or at least near the Town of *Windſor* : For the Town is much more ancient than the present Castle, and was an eminent Pass upon the *Thames* in the Reign of the *Saxon* Kings.

AFTER him, King *Edward III.*, took a peculiar Delight in the Place, on Account of its pleasing Prospect, as well as beautiful Situation, and propos'd accordingly to made it his Residence every Summer. Being thus determined, he laid out himself the Plan of that rich and magnificent Palace, which, in regard to its external Form and Building, we now see there ; for notwithstanding there have been great Alterations and Improvements made within, no material Additions have been made to the Building it self, the noble Terrace only excepted, which runs under the north Front.

THE House itself indeed was a Palace, but without any Appearance of a Fortress ; but when the Building was once brought to the Slope of the Hill, on the Town Side, his Majesty then added Ditches, Ramparts, the Round Tower, and divers others Places of great Strength,

Strength, from whence it deriv'd its Denomination of a Castle.

AND such a Pride did his Majesty take in this Building, that *William of Wickham*, then Bishop of *Winchester*, and highly in his Favour, had like to have been discarded, for suggesting (as the King was privately inform'd) that he was the Founder. The Prelate however disavowed the Allegation, and cleared himself with Honour, by artfully asserting, that all he pretended to, was a publick Acknowledgment, that whatever Money he had amassed, or Reputation he had gained, through his Erection of that Castle for his Majesty, had been the *Making* of him. For he had caused, it seems, these Words,

THIS MADE WICKHAM,

but not *Wickham made This*, to be cut on a Stone in the Inner Wall of the little Tower, which from him is distinguished, at this very Day, by the Name of *Winchester Tower*.

AT that Time, though this *Wickham* was a Layman, and but meanly educated, yet having a good Genius, and a Taste for Architecture, he applied his Mind so close to that Art, that he was constituted Master Builder of the Court. Nor does the Building fail to do the Architect, as well as the Royal Projector of it Abundance of Credit; for in all the Decorations which have been since made by the Successors of that Prince, who have delighted in *Windsor* most, no one has thought fit to make the least Alteration in the Front, or to pull down any old Buildings, and substitute new ones in their Room, except some few Improvements of no great Moment at the Entrance to the great Stair-Case, the Kitchen, and other Out-Offices, and the like; but the great North and East Fronts, the Square of the Court, the great Gates at the Entrance into the Town, with the Round Tower, and the Walls annexed, are all now standing in the self same Form in which they were left by King *Edward III*,

THE

THE only Addition, in the Inside, is a fine *Equestrian* Statue, which was erected to the Memory of King *Charles II*, even in his Life Time, by one of his grateful *Domesticks*.

QUEEN *Elizabeth* indeed made the Addition of the Terrace on the Outside; where she walk'd for the Generality, near an Hour every Day before Dinner, if not prevented by windy Weather, to which she had a peculiar Aversion. Wet Weather was no manner of Interruption to her Amusement there; for she took great Delight in walking abroad when the Rain was only mild and calm) with an Umbrella over her Head.

THIS Walk of hers must be acknowledged to be a magnificent Work, and no inconsiderable Improvement; for as it is raised on the Side of a steep Declivity of the Hill; that Hill must of Necessity be cut down a prodigious Depth, to bring the Foundation to a Flat equal to the Breadth that was to be form'd above. It was raised from the Foundation by substantial Stonework of a prodigious Thickness, with cross Walls of Stone, in order to band the Front, and prevent any Pressure from the Weight of Earth within. After that, this Work was to be fill'd up again within, when what was first taken out, was thrown down the Front of the Hill, that the Precipice might be pushed out still farther, in order that there might be the same Slope from the Terrace, as there was before from the Foot of the Castle.

THIS noble Walk is covered with fine Gravel, and has Cavities, with proper Drains, in order to carry off the Rain, so that let it fall never so heavy, none of it will lie upon the Terrace; by which means it is dry, hard, and fit for walking on, as soon as ever the Storm is over.

THIS Walk is very broad as well as long on the North Side; on the other Sides, indeed much narrower and not so extensive. But we shall take Occasion to speak more fully of it in another Place.

HAVING thus given our Readers a cursory View of *Windser* and its Castle, in their antient State, we shall now

now proceed to our intended Description of the various Curiosities with which the latter is at present enrich'd, and which strike the Eyes of all Beholders with the most agreeable Surprise.

FRONTING the Town of *Windsor* and the Market-Place is the Town-Gate, leading to the Park; but leaving that some small Matter on the Left, you come by an easy Ascent to another Portal, called the Castle-Goal; which as soon as you have passed through, on the Left, you see the poor Knight's Apartment, built in the Ionick Order, and in a Modern Taste.

OPPOSITE to the last mentioned Portal stands St. *George's* Chapel, which King *Edward III.* acknowledged was begun by his Ancestors, and some imagine, that the Foundation was laid by *Edward I.* This is a most beautiful and magnificent Building, and shews the Greatness not only of the Court in those Days, but the Spirit and Genius of the Founder. The Chapel is not only fine within, but the Workmanship without is very curious. There is nothing now to be seen of equal Antiquity, that can stand in Competition with it for its extraordinary Beauties. King's College Chapel at *Cambridge*, erected by *Henry VI.* and *Henry VIII's* Chapel in *Westminster Abbey* are fine Buildings, but modern, however, in Comparison to This, which was begun, as appears by an Inscription on the Walls, in the Year of our Lord, M.ccc.xxxvii.

THE Coats of Arms, and the various Imagery, and other Decorations both within and without, are beautifully finished, and the Work has stood out the Injury of Time to Admiration. The Beauty of Building remains without any Improvements, and in a Word, requires none.

THE Establishment for the Chapel was very considerable, by the Donation of divers Subjects, before it was set apart to be the Chapel of the Order; the Duke of *Suffolk* in particular, gave near three Thousand Acres of Land, nineteen Manors, one hundred and seventy Messuages and Tofts, and several Advowsons of Churches to it, which with other subsequent Gifts,

Gifts, made the Revenue thereof amount to about one Thousand Pounds a Year, which was looked upon as a prodigious Annual Income in those Days.

IN the Choir are the Stalls for the Knights of the Order, with a Throne for the Sovereign ; Also Stalls in the Middle of it for the poor Knights Pensioners.

HERE are to be seen the Banners of the Knights, who now enjoy the Honour of the Garter : When any of them die, those Banners are taken down, and the Coat of Arms of the deceas'd Knight is set up in the Place appointed for those Arms over the same Stall ; By which Disposition, those Coats are, as it were, a living History, or more properly speaking, a publick Record of all the Knights that ever have been, since the first Institution of the Order, and of their Succession one to another ; by which it appears, that Kings, Emperors, and Sovereign Princes have not thought it beneath them to accept of the Honour of being Knights Companions of this Order ; whilst, at the same Time, to the Honour of the *English* Crown be it spoken, our Kings have never thought proper to accept of any of their Orders Abroad, of what Kind soever ; whereas there is an Account in the Registry of the Order, that there are reckoned up of their most noble Company.

Eight Emperors of *Germany*.

Three Kings of *Sweden*.

Five Kings of *Denmark*.

Two Kings of *Prussia*.

Three Kings of *Spain*.

Six Princes of *Orange*.

Five Kings of *France*.

Four Dukes, Peers of *France*.

Two Noblemen of the House of *Duras*, in *France*, viz. *Gilliard de Duras*, and *Lewis de Duras*, Earl of *Feversham*.

One King of *Scotland*, besides *James VI.* who became Sovereign of the Order.

Five Kings of *Portugal*.

One King of *Poland*.

Two

Two Kings of *Naples*.

One King of *Aragon*.

Three Infants of *Portugal*.

One Prince of the House *Palatine*, viz. Prince *Rupert*.

One Prince of *Denmark*, viz. Prince *George*.

One Bishop of *Osnaburg*.

Five Princes of *Brandenburg*.

Seven Electors *Palatine*.

Two Electors of *Saxony*.

Two Dukes of *Lorrain*.

Three Dukes of *Wirtemberg*.

Two Dukes of *Holstein*.

Two Grandees of *Spain*.

Two Dukes *d'Urbino* in *Italy*.

One Duke of *Savoy*.

Four Princes of *England*, not Kings, viz. *Edward* the Black Prince, the Duke of *Gloucester*, Prince *Frederick*, and the Duke of *Cumberland*.

SEVERAL Kings and Persons of the highest Distinction have been interred likewise in this Chapel; as for Instance, *Edward IV.* and *Charles I.* Here is also the Family Burying-Place of the Dukes of *Beauford*, who are a natural Branch of the Royal Family of *Lancaster*.

BESIDES the Foreign Princes, Companions of this celebrated Order, there is a little *Galaxy* of *English* Nobility, the Flower of so many Courts, and so many Ages; to whose Families the Ensigns of the Order have been an Honour, and who are not the least Glory this Order has to boast of.

The Present Knight are.

HIS MAJESTY KING GEORGE II.

His Royal Highness *Frederick*, Prince of *Wales*.

His Royal Highness *William*, Duke of *Cumberland*.

His Serence Highness, the Prince of *Orange*.

Charles Duke of *Somerset*.

John, Duke of *Argyle*.

Henry

Henry, Duke of Kent.
John, Earl of Paulet.
Thomas, Earl of Stafford.
Lionel, Duke of Dorset.
John, Duke of Montagu.
Thomas, Duke of Newcastle.
Charles, Duke of Bolton.
Charles, Duke of Grafton.
John, Duke of Rutland.
John, Duke of Roxburg.
Richard, Earl of Scarborough.
Charles, Viscount Townshend.
Charles, Duke of Richmond.
Robert, Earl of Orford.
Philip, Earl of Chesterfield.
Richard, Earl of Burlington.
William, Duke of Devonshire.
Spencer, Earl of Wilmington.
 ——— Earl of Peterborough.
 ——— Earl of Berkley.

HAVING thus given our Readers a transient Idea of the Antiquity of this Order, and a List of the illustrious Members that at present fill it up, we shall say no more about it, but refer those who shall think our Detail too deficient to Mr. *Ashmole's* History thereof, wherein no Circumstance is omitted, that is worth the Notice of the most curious.

CONTIGUOUS to this Royal Chapel is the Tomb-House, which was first erected by Cardinal *Woolsey*, and at that Time intended by him, as a Dormitory only for himself and his Family.

IN King *James II's* Time indeed, it was made use of as a Chapel; but at present it lies in a very ruinous Condition. In a short Time however, as we are credibly informed, it will be converted into a Free-School; and it is now repairing for that Purpose.

AT some small Distance from the Tomb-House is a large Guard-Chamber, capable of receiving Three Hundred Men, and contiguous to it is an Out-Office,
 which

which at present is converted into a Publick House; well known by the Name of the Royal Standard.

ON the Right Hand, as you go thro' the Castle-Gate, there is a Tower, which is the separate Apartment of the Gentlemen Pensioners.

THE next Tower is the separate Apartment of the Lieutenant of the Gentlemen Pensioners; and between that and the Devil's Tower, which stands at some small Distance, is another Range of private Lodgings for the Accomodation of other Pensioners.

THE Reason why this last Tower has for a long Time been so distinguished, was a received Notion, as we are informed, that formerly it was haunted by evil Spirits: For many Years however, it has been inhabited, without the least Interruption or Disturbance, as we can find, from such aerial Visitors.

OF all the Towers, however, that adorn this Royal Palace, that which is called the Round Tower, (and is the Residence or Apartment of his Grace the Duke of St. *Alban's* who is Governor of the Castle) is the most conspicuous.

WHEN you are at the Royal Standard, beforementioned, you advance about one Hundred Yards (leaving *Winchester* Castle on your left) to the King's Gate; at the Entrance whereof is planted a small Piece of Canon; and on the right, there is a Door-Way, and a Stair-Case, which consists of one Hundred and forty Seven Steps of *Purbeck* Stone.

AT the Top of the Steps is a small Piece of Canon, which is directed downwards, and appears from a small Port-Hole that commands the Stair-Case.

FROM thence you pass through a Court-Yard; in the Middle whereof stands a large Cistern, which was first erected by King *Charles II.* in order to receive the Drains from off the Roof of the Out-Offices; all round which are hung with Buckets, and other convenient Vessels for holding Water, either for the Service of the Offices beforementioned, or for ready Help in Case of Fire.

FROM this Court-Yard you proceed to

The

The GUARD ROOM.

OVER the Chimney is a Star and Garter of an oval Form, surrounded with Pistols and Bayonets; the Wainscoting is embellished all round with Carbines, Match-locks and Cartridges, upon Whole-pikes, Half-pikes, and Quarter-pikes, with Bandoleers, in various Figures. Round the Cornish are hung a great Number of Breast-plates, with Helmets over them: There are likewise fifteen Drums, disposed in proper Places, and Bandaleers in Abundance round them.

OVER the Doot-way, going to the Dining-Room are two Coats of Mail, belonging formerly to two warlike Princes, (but to whom in particular we cannot say) inlaid with Gold; with Horse-Armour, Gantlets, and other Acoutrements complete.

ON the Stair-Case going to the great Dining-Room, on the Left-hand is planted a Yeoman of the Guard, painted on a Board, drest in all his Habiliments, as an Officer in Waiting. Here are four Pilasters of Pikes, decorated with Bandaleers, Carbines, and Match-locks, upon Half-pikes. In the Center there is a large Horse-Shield, surrounded with Bayonets.

The GREAT DINING-ROOM.

THERE is Nothing here but a small Quantity of common Furniture, that deserves no particular Description.

The WITHDRAWING-ROOM.

THIS is furnished no better at present than the Dining-Room, neither has the Closet, which is on the Right-hand, any Thing curious in it.

The BED-CHAMBER.

THE Bed and the Hangings are of yellow Damask. There are twelve Chairs likewise covered with the same.

The

The LITTLE DINING-ROOM.

FROM the Window you have a full View of *Winchester* Tower, and on the West a Prospect of the River *Thames*.

The DRESSING-ROOM

HAS nothing in it but common Furniture.

The CURTAIN.

ROUND it are seventeen Port-Holes, with Guns, to defend the Castle.

The LEADS.

ON the West-part is erected the Royal Standard, which is painted as usual ; and as to its Dimensions, it is twelve Foot by eight : Here is also the Union Flag, but this is lesser, and but eight Foot by six.

IF you turn North-East, you have the Prospect of *Harrow on the Hill*. East and by North, of *Hampstead* and *Highbate*. East, of *St. Paul's* Cathedral ; as also of *Sooter's* and *Dulwich* Hills. South East, of *Madascot's* Hills by *Sevenoake*, in *Kent*. South, of *Box-Hill*, in *Surry*, and *Hind-Head* in *Suffex*. West, of the Lord *Cadogan's* fine Seat at *Cassom*, in *Berks*. North-West, of *Nettlebed* Windmill, *Pen-Wood* and *Pen-Hills* ; as also of *Eaton* College, and *Winchester* Castle, which lie as it were under you.

IN your Return from these Leads, you come to the King's Gate, and then descend by seven Flights of Wooden Steps (five in a Flight) to the Terrace, beforementioned to be erected by Queen *Elizabeth*, which is about eight Yards broad ; and from East to West about three Hundred Years long. The Length of the two Sides is about an Hundred Yards each. There is no Walk at all on the other Side ; its Form being only three-fourths of a Square.

AT the East End of the Terrace there is a Bowling Green, and a Draw-Bridge at the Bottom. On the West, there is a very curious Sun-Dial, erected on a Pedestal, by the Order of King *Charles II.* which was made by one *Henry Wynne*, where all the Points of the Compass are particularly delineated, at which Place a Centinel always stands, and when any unguarded Spectator claps his Hand upon it, he claims, by Dint of Custom, Six-pence as a Forfeit.

As soon as you are come down from the Round Tower, you turn on the Right, and go through a narrow Passage, that leads directly into a spacious Square, or Quadrangle, on the North Side whereof is a wrought Iron Gate, or Portal, that leads to the Royal Apartments. As soon as you are admitted in the Entry, before you come to the Stair-Case, is a Colonnade of eight Pillars, of the Ionic Order, with three Niches on every Side, and in each an antient Bust. The Pilasters too are all of the same Order. The Pavement is of free Stone.

AT the Foot of the Stair-Case is a small Landing-Place, consisting of three Stone Arches, with a Nich on each Side; on the Right, is a Brass Bust of a *Roman Vestal*; and on the Left, a *Roman Slave*, in the Action of picking a Thorn out of his Foot.

FROM thence you go up the Stair-Case, which consists of three Flights of Stone Steps, twelve in a Flight, with twisted Iron Rails, or Ballasters, on the Right.

The DOME.

ON the Ceiling, is *Apollo* in the Front, with a Variety of other Figures, attending him, which represent the united Charms of Poetry and Musick.

The CEILING under the DOME.

AT the four Corners are the four Elements. *Fire* is represented in One, as a Woman with a Censor, flaming

ing in her Hand, and is seated on a *Roman* Pile, and by her a Phœnix, and a Salamander.

Earth is represented in another, by a Nymph, of other Attendants of *Ceres*, with a Chaplet of Corn round her Head; a Wheat-Sheaf in her Left-Hand, and in her Right a Cornucopia; on one Side of which there are two little Boys, with Plumbs and Cherries in their Hands. Underneath her Feet are strewed Musmelons, Peaches, Cabbages, Carrots, Cucumbers, and Abundance of other Fruits and Herbs.

AIR is represented in the Third, by a Woman sitting, with her Left-Hand on a Peacock's Back; the Tail whereof is extended, and shewn in all its Pride and Glory. On the Fore-Finger of her Right-Hand is perched a King's-Fisher. Six naked Cupids, representing *Zephyrs*, are playing over her Head, with a Variety of Birds. There is likewise a Paroquet, in a flying Posture, by the Side of the Peacock. And

WATER is represented in the Last by a *Nereid*, holding one of her favourite Fishes in her Lap, and pointing to the Eye of it with her Right-Hand.

ROUND about her are little Cupids, with their Wings all dropping wet: Each of them is in a different Attitude, and has a Fish of the same Species, as it were, to play with.

UNDER her Feet are the Dolphin, the Cod, the Eel, and a vast Variety of other Fishes.

Above the Four Elements,

AND all round the Ceiling, which is underneath the Dome, are the Winds supporting the Clouds: In the Front is *Aurora*, seated in her Chariot, with her Nymphs in waiting, and giving Water to her Horses out of fine capacious Basins:

UNDERNEATH her, in the Cornish on the Left, are seated the two Signs of the Zodiack; *Cancer* and *Aquarius*, supporting a Golden Urn, full of Flowers. On the Right, is *Aries*, or the *Ram*, and one of the Winds supporting a Golden Urn likewise, full of Flowers.

OVER the Door, through which you enter into the Lodgings, are two Figures; one with Wings, representing *Time*; the other an old Man, with a Lion's Skin over his Shoulders, a Ball in his Right Hand, and in his Left, a Lamb. His Feet are fettered, as it were, with a Circle of Stars, and support a Golden Urn, as the others do, full of Flowers. Over the Urn is a third Figure, with Wings on his Shoulders, a celestial Crown on his Head, and a Scepter in his Right-Hand.

ON the Left-Hand of the Stair-Case sits *Libra*, or the *Ballance*, with a Band of Stars round his Body, and in his Right-Hand, a Pair of Scales; his Left leans on a Variety of Fruit. By him is another Figure with Wings, whose Right-Hand is laid on a Branch of Herbs, supporting another Urn, that is full of Flowers.

BELOW the Cornish, are twelve painted Pilasters, in the *Corinthian* Order, between each of which is a Nich.

IN the First in Front is the Figure of *Geography*, with a Compass in her Left-Hand, and a Globe in her Right.

IN the second Nich in the Front, is a Figure, representing *Comedy*, with a Mask in her Right-Hand, and a Musical Instrument in her Left.

IN the first Nich on the Right, is a Figure, representing *Tragedy*, with a Cup in her Right-Hand, and a Laurel, and Palm-Branch in her Left, with a Snake twisting round her Arm.

IN the second Nich, on the Right, is a Figure, representing *Epic Poetry*, with a Scroll in her Right-Hand, and a Trumpet in her Left. She has Wings likewise to her Head, that are fastened with a Bandage or Fillet.

OVER the Door, going into the Lodgings, is a Bust of *Venus* in black Marble.

IN the first Nich, on one Side, is a Figure representing *Sculpture*, with a Mall, or Mallet, in her Right-Hand, and a Bust of an old Man in her Left.

IN the Nich on the other, is a Figure, representing *Painting*,

Painting, with a Palate in one Hand, and a Mask in the other.

IN the first Nich, on the Left-Hand, is the Figure of *Musick*, playing on a Violin.

IN the second, is a Figure, that represents *Mathematics*. Her Right-Hand grasps a Square, and her Left is laid gently on her Breast.

ALL the Figures in general, being painted in Umber, and heightned with Gold, appear to the Eye like Brass Statues.

IN the square Niches, on the Right and the Left, are two fabulous Stories from *Ovid's Metamorphoses*; one of which represents the Transformation of *Phaeton's* Sisters into Trees, and the other, that of *Cygnus* into a Swan.

IN the Front square Nich, is an open oval Hole, which looks into a back Stair-Cafe, where you see a curious Hunting-piece in Stone Colour, wherein *Meleager* kills the wild Boar of *Ætolia*, and gives the Head of it to his Mistress, the fair *Atalanta*.

THERE are two Pillars of the *Ionic* Order, painted on each Side the Hunting-piece.

THE whole Stair-Cafe was designed and executed, as we are informed, by Sir *James Thornhill*, in the Reign of his late Majesty King *George I.*

HAVING thus given our Readers a satisfactory Account, as we humbly conceive, of the most remarkable Beauties of the Stair-Cafe, we shall next conduct them into the Royal Apartments.

ON your first Admission you are shewn

The QUEEN'S GUARD-CHAMBER.

THE Ceiling of this Room, which was painted by *Verrio*, (as indeed all the other Ceilings are in general throughout the whole Palace) represents *Britannia*, in all her Glory, seated on a Globe; and *Europe*, *Asia*, *Africa*, and *America*, paying their Court to her.

WE shall here, for the Amusement of our Readers, introduce a short Description of the emblematic Fi-

gures, in which these four Parts of the Globe are generally represented by the most accurate Painters, amongst the Antients; with a short Explication of the Instructions they imply.

EUROPE then, in the first Place, is delineated, as a Lady, in a very rich Habit, of divers Colours, sitting between two cross Cornucopias; the one, full of all Sorts of Grain, and the other of black and white Grapes: She holds a Temple in her Right-Hand, and points with the Fore-Finger of her Left to Scepters and Crowns; a Horse amongst Trophies of Arms; a Book also, with an Owl perching upon it; a Variety of musical Instruments that lie by her, and a Pallet for a Limner with Pencils.

By all which Emblems they denote, that this Part of the Globe, is the principal, and most conspicuous for Religion, Arts, and Arms.

ASIA is represented as another Lady, wearing a Garland of various Flowers and Fruits, and clad in a rich embroidered Vestment, holding divers Branches in her Right-Hand, with Roots of Cassia, Pepper, and Olives; and in her Left-Hand, a smoking Censer, and on one Side of her, a Camel on its Knees.

By the Garland, with which her Head is so adorned, they would intimate, that *Asia* produces every Thing that is not only delightful to the Eye, but whatever is requisite for the comfortable Support of human Life: By her rich Garment, they intimate, that there is great Plenty of those rich Materials; by the Bundle of Spices, that she distributes her Favours all over the habitable World. The Censer denotes the odoriferous Gums, and other fragrant Spices it produces, and the Camel, is a Beast proper to this Quarter of the World.

AFRICA is represented by a Blackmore Woman almost naked, having frizzled Hair, an Elephant's Head for a Crest, a Necklace of Coral, and Pendants of the same; at her Ear a Scorpion, holding in her Right-Hand a Cornucopia, with Ears of Corn in her Left-Hand; a fierce Lion by her on one Side, and a Viper and a Serpent on the other. By her being represented almost

almost naked, they intimate that those Parts abound not with Materials for cloathing; the Elephant is an Animal peculiar to that Country, and Vipers and Serpents likewise are more numerous there, than in any other Place.

AMERICA is likewise represented by a Woman almost naked, with a tanned or tawney Aspect, having a Veil folded over her Shoulders; round her Body an artificial Ornament of Feathers of divers Colours; holding in her Hand a Bow, and having a Quiver on her Shoulder, or by her Feet, and a human Head pierced through with an Arrow, and on the Ground a Lizard.

By her being painted almost naked, they intimate, that the greatest Part of the Inhabitants always go so; and the Arms are what both Men and Women use there: The human Head denotes, that they are Cannibals, or Men-Eaters; and the Lizards are reported to be so large in those Parts, as to devour a Man, whenever they can lay hold of him.

BUT to return to our Ceiling-piece.

IN the Corners of the Cornish are *Juno*, the Imperial Queen of Heaven, *Mars*, the God of War, *Venus* the Queen of Love and Beauty, and *Minerva*, or *Pallas*, the Goddess of Wisdom.

THE Skirtings round the Ceiling are beautifully embellished with twelve several Figures, like female Angels, with Wings on their Shoulders; each having by her one of the twelve Signs, or Symbols of the Zodiac; a particular Account of which, with a curious Explication of those several Hieroglyphicks, we have already inserted in the 60th Page of our Account of the Royal Palace of *Hampton Court*, to which we shall refer the Reader to avoid Repetitions.

THERE are *Zephyrs*, *Cupids*, &c. all making their Court to *Britannia*, by way of further Decoration.

OVER the Chimney is a beautiful * Portrait of Princee *George* of *Denmark*, all in Armour, with a loose Coat thrown over it, riding on a stately Horse, like *Alexander's Bucephalus*, with a martial Truncheon in his Hand; and underneath the Coat is plainly to be

discerned his blue Garter. On the Right Side of him is a distant Prospect of a strong Fort, and of a Fleet at some considerable Distance likewise on the Left. This beautiful Piece was painted by Mr. *Dahl*.

THE whole Apartment is embellished with Whole-pikes, Half-pikes, and Quarter-pikes; and upon them are Carbines, Bayonets, Bandaleers, Match-boxes, &c. all disposed in various Forms; in which are carved Garters and Crowns in Lime-wood, with the Cypher of C. R. i. e. *Carolus Rex*, or King *Charles*, in the Middle: Besides these warlike Decorations, there are rich Tables, Stools, and other Household Furniture, in some Measure suitable to the Grandeur of the Room.

FROM this Chamber you go into

The KING's CHAPEL.

THE Ceiling represents, in the most lively Manner, the glorious Ascension of our Blessed Saviour into Heaven, who stands in all his Glory in the Center, with a numerous Train of Angels waiting round him. On the West Side is delineated the Tomb, or Sepulchre, from whence he arose with some Pomp and Magnificence; and all round the Cornish are the Soldiers, that were set over him as a Watch, all fast asleep.

THOUGH this be a Scripturè-History, and doubtless very well known; yet we flatter ourselves that a short Narrative of so remarkable a Passage, recorded in Sacred Writ, will be looked upon as no disagreeable Amusement to any one, much less to such Readers, as may be seriously inclined.

WITHOUT making therefore any Apology, we shall venture to introduce the Story.

OUR blessed Lord and Saviour having accomplished his Sacrifice on the Cross, and continued obedient unto Death, there happened a Variety of such extraordinary Circumstances, as discovered beyond all Contraction who he was, and made the *Jews* themselves conscious of the enormous Crime they had committed.

THE Heavens were overspread with thick Clouds of
Darkness

Darkness during the Space of three whole Hours; the Veil of the Temple was rent from Top to Bottom; the Earth quaked, the Rocks split; the Graves were opened; the dead Bodies of many Saints, which slept, arose, and not only left their respective Tombs, but appeared to divers Persons in *Jerusalem*.

So many extraordinary Signs or Tokens of the Dignity of him, whom the *Jews* had so unjustly, as well as inhumanly crucified, made the *Centurion* (who commanded the Soldiers) and they that were with him to watch our blessed Saviour, say, that *doubtless this Man was the Son of God*. The Rest, astonished at these unexpected Prodigies, spake to the same Purpose; and this great Assembly of the People, which came to this Spectacle, beholding such strange Things, changed their Insults into Sighs, and returned back with the utmost Compunction and Grief of Heart.

IN the mean Time, the *Jews*, not being very willing that the dead Bodies of our Saviour and the two Thieves, who were crucified with him, should remain on the Cross, during the Time of their Passover, made their earnest Applications to *Pilate*, that the Thighs of these Criminals (as they took them to be) should be broken, and their Bodies be afterwards taken down from the Cross, to which *Pilate* very readily consented.

THE Soldiers, having found the two Thieves as yet alive, broke their Legs, as they were ordered; but as our blessed Lord was actually dead, one amongst them only pierced his Side with a Lance, from whence issued out a Profusion of Water and Blood.

AT Night, one of our Saviour's Disciples, though unknown, named *Joseph*, of the City of *Arimathea*, who was a good Man, and no Ways concerned in the Death of the blessed *Jesus*, came boldly to *Pilate*, to beg our Saviour's Body, which *Pilate* granted without the least Hesitation. Whereupon *Joseph*, together with a Friend of his, one *Nicodemus*, took the Body of our Lord, and embalming it with precious Spices, and shrouding it in a fine Linen Cloth, buried it in a new Tomb, or Sepulchre, which he had hewn out of a Rock;

Rock; and he rolled a great Stone to the Door of the Sepulchre, and departed. And there was *Mary Magdalen*, and *Mary*, the Mother of *James* and *Joses*, sitting over against the Sepulchre.

NOTWITHSTANDING our blessed Lord lay thus buried in the Sepulchre, yet this did not altogether satisfy the *Jews*; for they were apprehensive, lest it should be published, that he was Risen; for which Reason, they went in a Body to *Pilate*, telling him, that this Impostor had said, when he was living, *that he would rise again after his Death*: and entreated him to set a Watch by the Sepulchre, lest his Disciples should steal away his Body, and afterwards publickly assert, *that he was actually risen*.

THUS they blinded themselves with their own Wisdom; for by endeavouring to prevent beforehand (as much as in them lay) the Resurrection of our Saviour, they confirmed the Belief of the Fact by such particular Proofs, as were too strong to be contested.

FOR the Sepulchre being so strongly guarded, and the Stone which secured it so safely sealed, there immediately arose a great Earthquake: The Angel of the Lord, descending from Heaven, rolled away the Stone which lay before the Sepulchre, and sat thereon: His Eyes shined like Lightning, and his Garments were as white as Snow.

THE Guards that lay near the Sepulchre, were struck with Terror, and became as dead Men; wherefore they hastened to *Jerusalem*, and told the Priests, what strange Things has happened. Whereupon they immediately assembled, to consult together what Method, were best to be taken in an Affair of such Moment and Importance.

THEY could not find out (with all their Cunning) a better Expedient, against a Fact, that was so self-evident, than to corrupt these Soldiers with a considerable Sum of Money; in Return for which they were peremptorily to maintain and assert, *that whilst they slept, our Saviour's Disciples came and stole his Body away*.

IN the mean Time, *Mary Magdalen*, and some other

other holy Women, whose Love was the same to *Jesus*, both living and dead, being come early to the Sepulchre, in order to perfume his Body with Spices, consulted amongst themselves, who should roll away the Stone, that obstructed their Passage to the Sepulchre : But they were greatly surprized, as they drew near to it, to see it open ; and were yet more so, when they entered in, and could not find the dear Body of him, whom they thus devoutly searched for.

MARY MAGDALEN ran immediately to give Notice of this to the Apostles, and St. *Peter* being come to the Sepulchre with St. *John*, saw the Linen-Cloths where-with the Body of *Jesus Christ* was wrapped. But they going away in an Astonishment, *Mary Magdalen* tarried behind, shedding Tears in the Sepulchre, when two Angels, cloathed in white Rayment, one of which stood at the Head, and the other at the Foot of the Place where the Body of *Jesus Christ* lay, asked her, *why she wept ?* To which we answered ; *That the Body of our Lord was taken away, and she knew not where it was laid.* And the Angel said, "*Fear not, I know that you seek Jesus, who was crucified : He is not here, but is risen, as he said ; Come, see the Place where the Lord lay, and go quickly, and tell his Disciples, that he is risen from the Dead ; and behold he goeth before you into Galilee, there shall ye see him : Lo, I have told you.*"

HAVING thus given the Reader a short Narrative of the Subject made Choice of for the Decoration of this Ceiling, the next Painting that strikes the Eye, in the most agreeable Manner, is the Altar-Piece, which is a lively Representation of our blessed Saviour's last Supper with his Disciples, in a fine Taste. The Room, which our Lord and the Apostles are supposed to be in, has a Dome, through which is seen the real Organ belonging to the Chapel.

ALL along the North Side are represented as many of the Miracles of our blessed Saviour, as *Verrio*, who painted it, thought proper to introduce, and between
each

each Division are painted Columns, twisted and adorned in a very agreeable Manner.

AMONGST the Group of Spectators is *Verrie* himself, in a full black Wig, who looks directly at you, whilst all the rest appear very attentive to the Subject of the Picture.

ON the West Side, fronting the Altar is erected a Gallery for the Reception of the Royal Family, beautifully embellished with carved Work, consisting of Crowns, Stars, Garters, Cyphers, &c. and furnished with a large Scarlet Velvet Canopy, Curtains, and Cushions trimmed with Gold.

ON the South Side, between the Windows, are painted a great Number of twisted Pillars of the *Corinthian* Order.

UNDER the Gallery, on each Side of the Passage, there is a small Sacristy or little Room for depositing the Sacerdotal Vestments, Books, and other necessary Materials belonging to the Chapel.

THE next grand Apartment is that which is called *St. George's Hall*, of which nothing can be said equal to what the Eye may be a Witness to.

As you enter, you pass under a large Gallery, with Iron Ballustrades, finely wrought and gilt, which is supported by four wooden Figures, beautifully carved and painted; each about ten Feet in Height, who support the Gallery, and stand in fine Attitudes, bending as it were, under their heavy Burthen, and representing a Father and his three Sons, whom the valiant *Black Prince* (Son of King *Edward III.*, whom we shall have Occasion to speak of more largely in another Place) had made Captives at *Leghorn*.

THE Ceiling is pompously embellished with the Representation of his late Majesty King *William III.*, (surrounded by the *Graces*) trampling with his Right Foot on a Lion's Head.

A LITTLE below, the Figure of *Justice* is displayed, with her Sword and Scales, and a great Variety of other emblematic Figures, as an additional Decoration.

IN the Front (being the West End) is seated his late Majesty

Majesty King *William III*, on a Throne, richly drest, in the Order of the Garter, with his Cap on his Right Hand, and the Crown on his Left.

THIS Painting is looked upon as one of Sir *Godfrey Kneller's* most accurate Performances. There are five Steps of real Marble going up to the Picture, and a fictitious one of five more on the Canvas, so naturally painted, that they deceive, in the most agreeable Manner, the Eye of almost every Spectator.

THIS was contrived by the Painter, to supply the Place of the real Ascent with Marble, a Balustrade and a half Pace, which formerly were actually there, with Room for a Throne, or Chair of State for the Sovereign to sit on, when on publick Days he thought proper to make his Appearance in due Form.

OVER this Throne, on which his Majesty is thus seated in State, is a most curious Picture of St. *GEORGE* on Horse-back, in all his warlike Accoutrements, and in the Action of killing the *Dragon*, by the same Hand.

WE shall here, without any Apology for so doing, introduce the History of this heroic Exploit of our *English* Champion, not doubting but it will prove to many, at least to our younger Readers, no disagreeable Amusement.

St. *George* was born in *Cappadocia*, in the latter End of the third Century. His Parents being Christians, afforded him the Advantage of being educated in that Religion. He is said to have lost his Father during his Minority; that he travelled with his Mother, upon this Misfortune into *Palestine*, she being a Native of that Country, and having a considerable Estate there, which fell to her Son St. *George*, who being well descended, and having the Advantage of Youth and Strength of Limbs, undertook the Profession of a Soldier, and was made a Tribune or Colonel; in which Post, behaving with great Courage and Conduct, he was preferred to higher Stations in the Army by the Emperor *Dioclesian*. This Prince, having resolved on a Persecution of the Christians, and proceeded with great Cruelty in the Execution, St. *George* immediately laid aside the

the Distinction of an Officer, went to the Senate-House, and complained to the Emperor in publick of his Severities to the Christians, remonstrating at the same Time against the Idolatry of the *Roman* Worship, and arguing boldly in Defence of the Christian Faith. Though this Remonstrance was a great Provocation to the Emperor, and the whole Senate, yet they endeavoured to bring off his religious Principles with Offers of Honour and Promotion : But not being able to prevail on him by any such mean Motives, they, put him to the Question, and tortured him with great Cruelty : And perceiving at last that his Constancy was not to be shaken, he was sent to Prison, and ordered to be drawn through the City, and beheaded the next Day ; which Sentence was accordingly executed : And thus *St. George* received the Crown of Martyrdom on the 30th Day of *April*, in the Year of our Lord 290. The Memory whereof is preserved to this Day with Abundance of Pomp and Solemnity by the *British* Courtiers.

THOUGH several Authors have strenuously asserted, that there never was such a Person in Being, as this *St. George* is represented, yet his Honour has been so well established in Christendom, that not only several Religious Houses, but several Churches have been erected to his Memory. Moreover, he has the Honour to be esteemed the Patron of *Genoa*, where *St. George's* Bank, and *St. George's* Regiment are very well known. He has likewise the Respect of a Saint paid him in the Country of *Iberia* in *Asia*, now called *Georgia*.

THE Reason why *St. George* has been esteemed the Protector of Military Men in Christendom, is partly on the Score of his Profession, and partly on the Credit of a Relation of his Appearance to the Christian Army in the Holy War, before the Battle of *Antioch*. The Success of this Battle proving fortunate to the Christians, under *Godfrey* of *Bologne*, made the Memory of *St. George* shine out with a new Lustre, and disposed the Military Men to apply more particularly to his Intercession.

THIS Opinion of *St. George's* Assistance is farther fortified by his Appearance afterwards (as it is reported) to
King

King *Richard I.* in his Expedition against the *Saracens* at *Cyprus* and *Acon*, which Apparition being declared to the *English* Army, was a great Encouragement to the Troops, who soon after defeated the Enemy.

As to *St. George's* being represented on Horse-back, and tilting at a Dragon, under his Feet; this is no more than an emblematical Figure, and only signifies how he conquered the Devil, the Dragon in the *Revelations*, by his Faith and Christian Fortitude.

ON each Side of this beautiful Piece of our *English* Champion is a Nich; in one of which is a large female Figures, with two Keys in her Hand; and in the other, is the Figure of a Man, with his Right-Foot upon a Wheel: What these Emblems or Symbols were intended by the Painter to express, we are at a Loss absolutely to determine, so shall wholly submit it to the better Judgment and Decision of the Spectator.

OVER the Gallery which fronts the Figures, is the Representation of a Lady in a Chair of State, with several little Boys, attending round her, holding the *Paraphernalia* belonging to the Order. Under this Figure is an Inscription, in a beautiful Compartment, wherein *Verrio* is mentioned to be a *Neapolitan*, and to be employed in these, and divers other curious Paintings, by King *Charles II.* King *William III.* and King *George I.*

THE Decorations on the South Side (between the Windows) consist of various Columns, or Pillars, beautifully painted, and which strike the Eye in a very agreeable Manner.

ON the North Side is represented, in the most elegant Manner, the remarkable Triumph of the *Black Prince*, the eldest Son of that successful *English* Monarch, King *Edward III.* on Account of his entire Defeat of the *French*, at the Battle of *Poitiers*, in which their then Royal Commander, King *John*, and a great Number of other Persons of high Rank and Distinction were taken Prisoners. At the upper End, King *Edward*, his Father is seated on a pompous Throne, and the young Prince his Son, cloathed as a *Cæsar*, with a Crown

Crown of Laurel on his Head, is represented as approaching him in a triumphal Car, supported on the Shoulders of several Slaves.

THERE is a numerous Train of Attendants, gaily drest, that wait on their victorious Master, together with a select Number of Captives, that close the Procession; the Representation whereof is so very grand, and the Figures so large, that the whole Performance takes up the greater Part of that Side of the Hall.

As this Part of the Hall principally strikes the Eye, and excites the Curiosity of almost every Beholder, we shall here, for the Readers further Amusement, as well as Instruction, give him a compendious historical Account both of King *Edward* the Father, and *Edward* the Son, who were, when living, the Pride and Glory of the *English* Nation.

EDWARD III. King of *England*, commonly called, from his Birth-Place, *Edward* of *Windfor*, succeeded his Father, King *Edward* II. upon his Resignation of the Crown in 1727, whose Reign proved a Blessing to *England*, and a Scourge to *France* and *Scotland*. At Home he cleared the Kingdom of *Mortimer*, Earl of *March*, an obnoxious Person upon several Accounts. From the *Scots* he recovered *Berwick*; and *Robert Bruce* being dead, he forced upon them *Edward Baliol* for their King, from whom he received Homage. And to support him in his Throne, he went no less than four Times to *Scotland*. To *France* he laid Claim, as next Heir by his Mother's Side, upon the Death of her Brother *Charles* IV. King of *France*, the youngest Son of *Philip* IV. who died without Issue: Which occasioned our famous Wars in *France*, against *Philip*, surnamed *Valois*, who had seized upon the Kingdom, under Colour of a *Salique Law*, which excluded Women from all Right or Title to the Crown. And such was our Success in these Wars, that King *Edward* marched up to the very Heart of *France*, making great Devastations along the River *Seine*, almost to the Gates of *Paris*. In these Wars were fought the two famous Battles of *Cressley* and *Poictiers*, where the King's eldest Son,

Son, *Edward the Black Prince*, with a small Body of *English*, defeated a numerous Army of *French*, whose pompous Triumph, on that remarkable Conquest, is the Subject of the beautiful Paintings, which we have above described.

THE Battle at *Cressy* was fought in the Reign of King *Philip*; and that of *Poitiers*, in the Reign of King *John*, who was his immediate Successor, and was taken Prisoner with *Philip*, his youngest Son.

WHEN the News of this surprizing Victory was related to King *Edward*, with all the Circumstances of his Son's generous Deportment to his Royal Captives, it is said, the Father was more transported with that Part of the Narrative, than with all the rest.

IN short, Historians assert, that two such Princes were never known to have so universal a good Character, at the same Time, as this our *Edward*, and his heroic Son.

ABOUT this Time *David Bruce*, Son of *Robert*, King of *Scotland*, had, by the Favour of a strong Party, assisted by the *French*, deposed King *Baliol*, and raised himself upon the Throne of *Scotland*. Being a profest Enemy to the *English*, he was easily prompted to attempt a War with *England*, and he took his Time for it, when King *Edward* was taken up with the long Siege of *Calais*. But at *Nevil's Cross*, near *Durham*, his Army was entirely routed, and himself taken Prisoner; Queen *Philippa*, the Wife of King *Edward*, being herself in the Field: So that *England* had then the Glory of having, at one and the same Time, two foreign Kings Prisoners, viz. *John*, King of *France*, and *David*, King of *Scotland*, two noble Subjects of Triumph. Here was also, at the same Time, a King of *Cyprus*; and those three Kings, together with King *Edward*, one *Henry Picard*, then Lord Mayor, had the Honour to feast together at his own Expence.

It was in this Reign, that the Title of the Duke of *Cornwall* was first conferred on the victorious *Edward*, the *Black Prince*, which has been continued ever since, as a Birth-right to the Eldest Son of *England*. And

his late Royal Highness *Frederick*, Prince of *Wales*, having erected at the lower Part of his Gardens at *Charlton-House*, adjoining to *St. James's Park*, a fine Bathing-Room, richly adorned both within and without, has thought fit to commemorate his great and glorious Predecessor, in that Place.

AMONGST many other Decorations there, which are foreign to our Purpose, and not proper here to enumerate, are two curious Busto's on each Side of the Door; one representing the renowned King *Alfred*, and the other *Edward the Black Prince*, who are both recorded in our *English Annals*, with all the Encomiums due to their uncommon Merit.

UNDER the First is the following Inscription, in Gold Characters.

ALFREDO MAGNO.

Anglorum Reipublicæ Libertatis

Fundatori;

Iusto, forti, bono,

Legislatori, Duci, Regi;

Artium Musarumque

Fautori eruditissimo;

Patriæ Patri;

Posuit:

F. W. P.

MDCCXXXV.

Which in *English* runs thus.

To ALFRED the GREAT.

Founder of the *English Commonwealth and Liberty*, the just Law-giver, the brave Leader, and good King; the most learned Patron of Arts and Sciences; and the Father of his Country.

Frederick, Prince of *Wales*, raised this Bust, in the Year

1735.

Under

Under the Other.

EDVARDO,

*Edwardi Tertii Regis Filio,**Optimo, piissimo,**Galliæ Debellatori;**Qui**Partis strenue Victorus**Modeste et clementer Usus,**Laudem**Animi Alti, benevoli, Verecundi,**Laurum omni Triumphali**Potiorum honestiorumque**Merito sibi vindicavit;**Principi præclarissimo,**Antecessori et Exemplari suo;**Posuit*

F. W. P.

MDCCXXXV.

In *English* thus.

In Honour of the most renowned Prince *Edward*, Son of King *Edward III.* his Predecessor and Pattern, the most excellent and pious Conqueror of *France*, who using the Victories gained by his Valour with Moderation and Clemency, justly challenged the Glory of a sublime, benevolent, and condescending Spirit; as being more desirable and honourable, than all the Ornaments of Triumph.

Frederick, Prince of *Wales*, raised this Bust, in the Year 1735.

BUT to return to our History.

THIS Reign of *Edward III.* is memorable besides for the Institution of the most noble Order of the Garter, for the Removal of the Staple of *English* Wool out of *Flanders*, where it was formerly settled into *England*; and for the Conquest of the *Isle of Man* from the *Scots*.

IN this Reign also, died the Hopes of the *English* Nation, the incomparable *Edward*, the *Black Prince*, whose Death hastened that of his Royal Father: For not long after, he died at *Shene* in *Surry*, and was buried at *Westminster*; having lived to the Age sixty-five Years, and reigned something above fifty.

By *Philippa* his Wife beforementioned, who was the Daughter of the Earl of *Hainbault*, he had seven Sons and five Daughters. Two of his Sons died in their Infancy, *viz.* *William* of *Hatfield*, and *William* of *Windsor*; the other five were *Edward*, the *Black Prince*, his Eldest (whose Son *Richard* succeeded next to the Crown) *Lionel*, Duke of *Clarence*, *John* of *Gaunt*, Duke of *Lancaster*, *Edmund*, Duke of *York*, and *Thomas* Duke of *Gloucester*.

His Daughters were *Isabel*, *Joan*, *Blanche*, *Mary*, and *Margaret*. Amongst which, *Blanche* died young.

SUCH of our Readers as shall be desirous of being farther informed of the Reign of this King, and the noble Exploits of our *Black Prince*, (who, on Account of his Warlike Deeds, and not on Account of his Colour, was so distinguished) may consult *Speed*, and the *Life of Edward III.* written by *Dr. Barnes*.

THIS Story (as we are credibly informed) was painted, in another Manner, by the same Hand, *viz.* *Mr. Verrio*, in the Beginning of King *William's* Reign, and so remained, it seems, for several Years: For as soon as it was finished, the then Earl of *Exeter*, who was a great Admirer of Arts, but particularly of fine Painting, employed him for twelve Years successively at his Country Seat, called *Burleigh House*, near *Stamford*, where he allowed him a Coach and Horses, an Equipage, a Table, and several Servants, and a very considerable Pension.

AFTER the Expiration of so many Years, King *William* entertained him again: And, as the Connoisseurs in Painting had found some Fault with his Capital Performance of the Triumph beforementioned, directed him to cancel the Former, and make a Second Attempt, which Orders he accordingly obeyed, and threw it into
the

the advantageous Light it now stands in, and which it is presumed, will admit of future Improvements.

THOUGH we might very naturally, after this Account, introduce some Memoirs of this celebrated Painter; yet as he was good for little else; and as his Conduct was ungenerous, not to say dishonest, towards all with whom he had to do, we shall throw a Veil over him, and refer those who are more curious and inquisitive than ordinary, to the Inhabitants of *Stamford* aforesaid, where he resided for so many Years, for a Character of him, with regard to his Deportment in private Life.

BUT to return to the Hall.

WE have but one Piece more which deserves the Reader's Attention, and that is a fine Portrait (which is deposited over the Door, in a Corner just by the Gallery) of the Lady, who lost her Garter at an Assembly, which was taken up by King *Edward*, and was (as some will have it) the Original Cause of the Institution of that ancient and honourable Order.

WHETHER this Story be grounded on Fact or not, we shall not presume to determine; since several Historians of good Repute, are divided in their Opinions, with respect to the Rise and Origin of that ancient and illustrious Society. Some conjecture, that it arose from a Battle wherein *Edward* came off victorious, and wherein the *private Signal* or *Watch-Word* that was then given, was the *Garter*.

Camden asserts, that *Edward III*, was the Founder of it, with no other View, than to do just Honours to all heroic Atchivements, and to encourage all those who were distinguished by their Birth, to distinguish themselves by their uncommon Merit.

THE Original Book of the Institution ascribes the Invention of it to King *Richard I*, but acknowledges indeed, that King *Edward* very much adorned it, and made it shine in its full Lustre. The common received Notion, however, is this, that the *Garter* of King *Edward's* Consort, or (as some imagine) of *Joan*, then

Countess of *Salisbury*, slipping off in a Dance, the King stooped himself, and took it up.

SOME Noblemen upon this Condescension of his Majesty, smiling at it, as a Mark of royal Gallantry, he assured them with an Air of Gravity, that it should not be long before *publick Honours* should be done to that *Garter*; whereupon afterwards, he added the *French* Motto to it, which the Arms of the Crown still bear, viz. *Honi soit qui mal y pense*, or *Evil to him that Evil thinks*, as a gentle Reprimand to those, who put such a loose Construction on his innocent Intentions.

HAVING detained our Readers, we fear, somewhat too long in this Hall (though doubtless a very delightful one) we shall now conduct them into

The KING'S GUARD-CHAMBER.

IN the Center of the Ceiling there is a Dome, on the Top whereof are *Jupiter* and *Juno*, seated on a celestial Throne; with *Mercury*, the Messenger of Heaven in Waiting underneath them.

THE Ceiling below the Dome is likewise gaily decorated. On one Side of it, is the Goddess *Iris*, richly arrayed, and seated in all her Grandeur on her Bow, which strikes the Eye in the most agreeable Manner, with its variegated Colours; on the other Side of the Dome are *Mars*, and *Bellona*, the God and Goddess of War, with other suitable Decorations.

OVER the Chimney is a * Picture of that celebrated Hero, *Charles* the XIIth, late King of *Sweden*, mounted on a second *Bucephalus*, in a warlike Habit, with a Truncheon in his Hand, and a Plume of Feathers in his Hat. This Piece is executed in a fine Taste, by the famous *Vandyke*, most of whose Performances are just Objects of universal Admiration.

THE Room is decorated all round with a vast Number of Pikes, Carbines, and other Implements of War, particularly five Pieces of Armour compleat, and disposed at equal Distances: There are besides Breast-Plates and Helmets, three in a Row, and two Drums, alternately ranged all round the Cornish.

The

The KING's PRESENCE-CHAMBER.

ON the Ceiling is *Mercury*, the Messenger of the Gods, with the Portrait of King *Charles* the II^d, in his Hands, shewing it with Transport, as it were, to the four Quarters of the World, with a vast Variety of other emblematical Figures, all beautifully displayed in their proper Places.

THE Room is hung with rich Tapestry Hangings, which are the Representation of some ancient *Roman* Story, but what in particular we are at a Loss to determine. As the Lights are Gold, however, they have a very good Effect, and are no disagreeable Decoration.

OVER the Chimney is the Portrait of the late Countess of *Dorset*, drawn by Sir *Peter Lilly*.

OVER one Door is a *Madona*, and over another the Portrait of Father *Paul*. The Canopy is a rich flowered Scarlet Velvet. The Curtains, Chairs and Stools are covered with Velvet likewise, and of the same Colour. Under a fine Pier-Glass there is a large Silver Table, beautifully engraved; as also two Silver Stands, neatly engraved, but by what Hand in particular, we cannot presume to say.

The AUDIENCE ROOM.

ON the Ceiling is depicted *Britannia*, treading in a triumphant Manner, on the Head of a Lion, with a vast Variety of other emblematic Figures round about her.

OVER one of the Doors is a half Length Portrait of *St. Peter*, with his Fish; and *James* and *John* behind him, drawn, in an elegant Manner, by *Lucas Jordaine*. Over the Chimney is the Portrait of the late Dutchess of *Salisbury*, by Sir *Peter Lilly*.

OVER another Door is a beautiful *History-piece, by *Vandyke*, in which our Blessed Saviour is represented as standing like a Criminal, before *Pontius Pilate*, who, notwithstanding his private Conviction of our Lord's being a just Person, and altogether innocent of the

Facts. whereof he was accused; and notwithstanding he was willing indeed, if possible, to save him from the Fury of his People, and washed his Hands publicly before them, as a Testimony that he was not guilty of his Blood, yet being a worldly-minded Man, and afraid of giving Distaste at Court, without the least Regard either to Justice or Humanity, not only condemned him to be Scourged, but afterwards pronounced Sentence of Death upon him, which was executed accordingly.

OVER the Door, leading to the next Room, is another History-piece, wherein the Apostles are represented, as looking into our Saviour's Sepulchre after his miraculous Ascension.

THE Room is hung all round with rich, but very antique Tapestry, representing some religious Rites and Ceremonies of the *Jews*.

THE Canopy, Chair and Stools are all covered with rich Velvet, trimmed with Silver.

The DRAWING-ROOM.

ON the Ceiling is beautifully represented his late Majesty King *Charles* the II^d, riding in a triumphant Car, and trampling under his Feet the Figures of *Envy* and *Ignorance*. Over the Chimney is the Portrait of a celebrated Philosopher, in a *Chinese* Dress, with a Crucifix in his Hand, painted by Sir *Godfrey Kneller*. On one Side is a *Magdalen* in a fine Taste; and on the other *Venus* and *Adonis* by *Rubens*. Over the Door is the Head of *John* the *Baptist*, in a Charger.

The KING's BED-CHAMBER.

ON the Ceiling is delineated King *Charles* the II^d, seated on his Throne in his Robes of State, with a Figure drest in a Mantle, embroidered with *Flower-de-luces*, representing *France*, as an humble Supplicant, kneeling at his Feet. Over one Door is a History piece of one of *St. Paul's* Persecutions; and over another, the Portrait of King *Charles* the II^d, when but a Youth,

Youth, by *Vandyke*. The Bed and Curtains are all of blue Damask, richly trimmed with Gold Fringe. There are Silver Sconces regularly disposed all round the Room. Over the Chimney are placed three curious Marble Busts; and the Tapestry Hangings are a Representation of the well-known Story of *Hero*, and *Leander*. The Lover is in the Action of Swimming over the *Helespont*, and his Mistress is waiting, with Concern for his safe Arrival, on the Shore.

The KING's DRESSING-ROOM.

ON the Cieling is represented the fabulous History of *Jupiter*, descended into the Lap of the beauteous *Danae*, in a Golden Shower. Over one Door is a naked *Venus*, by *Rubens*; and over another, a gay *Bacchanal*, by *Jordaine*.

The KING's CLOSET.

ON the Cieling is beautifully represented the fabulous History of *Jupiter's* Amour with *Leda*, under the Transformation of a Swan. On the Left-Hand as you enter, is a large Piece of Needle-work, in a fine Frame, wrought, as we are informed, by *Mary Queen of Scots*. The Story is a Confession, and the Figures that are introduced into it, are near four Foot high. Over the Chimney are placed three Marble Busts. Over one Door is a *Magdalen*; over another, a sleeping *Cupid*, by *Titian*; and over a third, a *Psyche*, the young and beauteous Mistress of *Cupid*.

The KING's DRAWING-ROOM.

ON the Cieling is represented the *Pantheon*, or an Assembly of all the Gods. Over the Chimney is the Portrait of the Lady *Digby*, by *Vandyke*. The Room is hung all round with rich Tapestry.

The

The QUEEN'S BED-CHAMBER.

ON the Cieling is represented *Morpheus*, the God of Sleep, indulging himself in Indolence and Ease, with his Head reclined in the Lap of a venerable old Man, who has Wings upon his Shoulders. Over the Chimney is the Holy Family, by *Rafaëlle*.

THE Bed, being of a rich Velvet, made in *England*, the Ground whereof is White, embossed with a great Variety of blue and scarlet Flowers, is covered with a yellow Silk. The Curtains to the Windows are of the same Silk as the Cover. The Skreen, Chairs, and Stools are made up of the same wrought Velvet as the Bed.

The BEAUTY-ROOM.

THIS Room is furnished with fourteen several Portraits of the reigning Beauties; all Half-Lengths, and painted by *Sir Peter Lilly*.

The NAMES of these celebrated LADIES are as follows, viz.

1. Mrs. *Knott*.
2. Mrs. *Lawson*.
3. Lady *Sunderland*.
4. Lady *Rocheſter*.
5. Lady *Denham*.
6. The Siſter of the ſaid Lady *Denham*.
7. Mrs. *Middleton*.
8. Lady *Byrom*. N. B. This Piece ſtands over the Chimney.
9. The Dutcheſs of *Richmond*.
10. The Counteſs of *Northumberland*.
11. Lady *Gramont*.
12. Dutcheſs of *Cleveland*.
13. Dutcheſs of *Somerſet*. And
14. Lady *Oſſery*, Mother of the late Duke of *Ormond*.

The

The QUEEN'S DRESSING-ROOM.

IN the Closet, upon a Stool, is deposited an Ensign, or Standard, of white Sarcenet, near a Foot square, on which are three *Flower-de-luces*, neatly worked; by this the Charter *Blenheim* is held. In the same Closet is a Portrait of her late Majesty Queen *Caroline*, without a Frame, and not put up. Here are likewise the Portraits of several Poets, Painters, and Philosophers. Over the Chimney are the Portraits of King *Charles* the First's Queen, King *Charles* the Second's Queen, and Queen *Mary*, when young, all in one Piece, by *Vandyke*. Over the Door is a Portrait of the Mother of her late Majesty Queen *Anne*, by Sir *Peter Lilly*.

Queen ELIZABETH'S-GALLERY, now called the PICTURE-GALLERY.

OVER the Door, is the well-known Story of *Judith*, and *Holofernes*, as recorded in the VIIth Chapter of the Book of *Judith*. On one of which, is the Portrait of King *James* the First, and on the other, the Portrait of his Royal Consort. There is a *Dutch* Family-Piece on the Right, and *Rome* in Flames on the Left, but by what Hand, we cannot absolutely determine.

The Furniture on the Left-Side.

1. A *Magdalen*.
2. The Holy Family.
3. The Portrait of the late Emperor of *Germany*, in Royal Robes. (A whole Length.)
4. A *Magdalen*. (A Night-Piece,) by *Skalkin*.
5. The Adoration of the Magi, or Wise-Men, who, being directed by a Star to the House where our Blessed Saviour lay in his Mother's Lap, not only fell down prostrate at his Feet and worshipped him, but offered him, notwithstanding the outward Poverty in which they both appeared, the mysterious

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mysterious Presents of Gold, Myrrh, and Frankincense. This Piece was performed by *Paul Veronese*.

6. The Conversion of *St. Paul*, as the Story is related in the XXII. Chap. of the *Acts* of the *Apostles*.
7. The Story of the Sick Man, at the Pool of *Bethesda*, as the Story is related in the Vth Chapter of the Gospel of *St. John*. This Piece was painted by *Rafaëlle*.
8. The fabulous Story of *Perseus*, and *Andromeda*.
9. A Conversation-Piece between *Aratene*, and *Titian*, by *Titian*.
10. * Two Misers, beautifully painted, by a Blacksmith. One is represented as weighing of Gold, which lies in Heaps upon a Table; whilst the other is looking wishfully at the Scales, over his Shoulders. Above, is a little Shelf, with a Candle upon it, just extinguished.

AT the upper End of the Room, is a curious Amber Cabinet, and other valuable Furniture.

The Furniture on the Right-Side.

1. The Portrait of the young D. of *Gloucester*, by *Dahl*.
2. The Portrait of his Royal Highness Prince *George of Denmark*, (a whole Length,) by the same Hand.
3. The Portrait of King *Henry VIII*, by *Hans Holbein*.
4. The Portrait of one *Vandanelli*, an *Italian* Statuary, by *Rembrant*.
5. Fifteen several Portraits, all in a Row, of *Roman Catholick* Priests, of different Orders.
6. A Piece of Fowls, by *Sneider*.
7. A large Rural-Piece, in low Life, by *Bassan*.
8. A Representation of the famous Battle of the *Spurs*. Over which is inscribed, in Capitals, *TERVAINE*.
9. Two Views of *Windsor-Castle*, by *Wasterman*.
10. Two *Italian* Markets, by *Michael Angelo*.

The QUEEN'S DRAWING-ROOM.

OVER the Door is the Story of *Lot*, and his two Daughters.

ters. Over another is a *Dutch Family-Piece*. The Room is hung with Tapestry, representing a great Variety of Rural Amusements. The Canopy is of rich flowered Velvet. Here are several Chairs, and Stools, likewise, covered with the same.

The DINING-ROOM.

IN the Passage to it, is a fine Hunting-Piece, six Yards by eight, painted by *Sneider*. In the Front, is the fabulous Story of *Hercules* at the Distaff, with his Mistress *Omphale*, beautifully painted, by *Titian*. Here is likewise a curious Night-Piece, so artfully disposed in a dark Place, as to have a very agreeable Effect, by *Skalkin*.

The BALL-ROOM.

ON the Cieling is represented *Britannia*, with various emblematic Figures, denoting the Liberty of *Europe*. In the Cornishes are the Four Seasons, and the Twelve Signs of the Zodiack.

OVER the Door is the Portrait of the famous *Dunfestus*. Over another, a *Roman Charity*, by *Guido*. In this Room, there are likewise two Chimneys; over the one is a beautiful Representation of the Arts and Sciences. And over the other, the Figure of *Fame*. Here are likewise a Holy Family-Piece, and a *Satyr* addressing *Venus*, disposed in proper Places, both well executed. The Room is hung with *Brussel's* Tapestry. Here is a large Pier-Glass, with a Silver Frame, a Silver Table underneath it, with the King's Arms, neatly engraved upon it, and a large Silver Stand on each Side.

The QUEEN'S AUDIENCE-ROOM.

ON the Cieling is represented Queen *Catharine*, seated in a triumphal Chariot, with other suitable Decorations. Over the Door, on the Left-Hand, is the Story of St. *Stephen* stoned, as recorded in the VIIth Chapter of the *Acts* of the *Apostles*. Over the Chimney is a *Magdalen*,

Magdalen, just expiring, beautifully performed by *Carracci*.

OVER another Door is the History of *Judith* and *Holofernes*. Here is a Magnificent Throne with a Canopy, on which are two Plumes of fine Feathers. The Room is hung with rich Tapestry, and furnished with a Chair likewise, and two Stools, which are covered with rich Velvet.

The QUEEN'S PRESENCE-CHAMBER.

ON the Ceiling is delineated Queen *Catharine*, surrounded like *Venus*, by the Graces. At one End of it is a Figure, representing *Fidelity*; and at the other, the Symbol of Secrecy, with other Decorations. Here is a fine *Magdalen*, with her Eyes fixed steadfast on a Crucifix, by *Sir Peter Lilly*. Over the Chimney is a Story of *Judith*, and *Holofernes*, by *Guido*. The Room is hung with rich Tapestry, representing the various Persecutions of the Christians. And over the Door, is the fabulous Story of *Prometheus*, struck dead by *Jupiter*, for presumptuously stealing away his Celestial Fire.

HAVING thus given our Readers a cursory View of all the principal Beauties of the Royal Apartments, we shall conduct them, in the next Place, into the Inner Court, which lies on the Left-Hand of the Grand-Stair-Case, as they come down, notwithstanding the Curiosities there, as we are informed, are never exposed to publick View, that Passage being free and open to none but the Royal Family.

UNDER the Piazza, on the West Side, which is paved with Stone, and supported by Stone arched Colonades, are two Wooden Benches, or Seats, scarce worth the mentioning; over the first, however, is hung up a very remarkable Pair of Stag's-Horns, which are at least four Yards wide.

OVER the Colonades is a Stone Gallery, and over the Door of the Entrance into it, on the Left, is a whole Length Portrait of the Donor of the Equestrian Statue, which stands in the Quadrangle, and of which

we

we shall give a particular Account in its proper Place, drawn in a modern Dress, by Sir *Godfrey Kneller*.

IN the Front is King *David*, playing on his Harp, with a Variety of other Musicians, who join in Concert with him. There are six Pilasters on each Side, painted in the Ionic Order, between which are four Statues; the First with a burning Heart in one Hand, and the other leaning on a Pillow, being a lively Representation of Christian Fortitude; the Second with a Bandage, or Fillet, over her Eyes, and her Hands resting on two Tables, to denote the Fervency of Devotion: The Third, with a Flame on her Head, and her Hands on her Breasts, as an Emblem of divine Meditation; the last with a Flame on her Head, a Book in her Hand, and a Flame on the Book, to intimate, that the sacred Scriptures were written by divine Inspiration.

OVER the Door on the Right-Hand, is a female Figure, with a *Caduceus* in her Hand, and a Star on her Head, which are the Emblems of Philosophy.

ON the Cieling is delineated two female Figures in a triumphal Car, with two Swans in Front. *Jupiter's* Eagle flies before them, and there are two little *Cupids*, as Attendants, with Doves in their Hands.

On the North Side of the Inner Court,

ARE four Figures in arched Niches, representing *Mars*, the God of War, *Juno*, the Queen of Heaven, *Jupiter*, the God of Gods, and *Neptune*, the God of the wide Ocean.

In the Front on the same Side, in a Square Nich,

Is the Representation of a *Roman* Naval Engagement.

In the Front on the South Side, in a Square Nich,

ARE six Pilasters, carved in Stone, of the Composite Order.

Between

Between the Pilasters, are

1. THE Story of *Alexander*, and *Diogenes* in his Tub, which has been before related at large, in our Account of *Hampton-Court*.

2. *Alexander* taking up the Pencil of *Zeuxes*, one of the most celebrated Painters amongst the Ancients.

3. *Alexander* at the Head of his Army. And

4. A *Roman* Sacrifice.

OBSERVE all these four last Pieces are performed in Stone-Colour.

UNDER these curious Pieces, there is a Flight of seven Stone Steps, which goes up to the Queen's Stair-Case ; on the Dome, whereof is represented the Battle of the Giants.

IN the Front, under the Stairs, is *Hercules* painted, in Imitation of a Brass Statue.

THERE are two Flights of ten Stone Steps each, with wrought Iron Ballustrades, which lead to the Door of the Queen's Apartments.

On the Left Hand Side,

Vulcan is represented with his Attendants, very intent on forging the Armour of *Achilles*.

On the Left, in Front,

Is an Engagement between the *Greeks* and the *Trojans*.

On the Right,

Is represented *Hector* slain, by the Hand of *Achilles*, and on the Left, *Achilles* himself kill'd by *Paris*, who by Accident

Accident struck him with an Arrow in his Heel, in which Place alone he was capable of being wounded.

ON the West Side, over the Door, as you come in, are two Pieces of the same Size, with those above-mentioned. One whereof is the Representation of the *Trojan Fleet*, and the other of the *Grecian Fleet*, all painted in Fresco on the Wall.

THERE being nothing further worth Observation in this Inner-Court, the Spectator returns to the great Gate, fronting the Grand Stair-Case, before described, which leads directly into the Quadrangle, or large Square; in the Center whereof, is the fine Brass Statue before-mentioned of King *Charles* the Second, on Horse-back, erected on a large square Pedestal, with Stone Steps; the Front of which, is embellished with the Cypher, (C. R.) or (*Charles Rex.*) surrounded with a Garter. On the Top are a Palm-Branch, a Crown of Laurel, a Scepter, and a Sword. The Royal Motto, *Honi soit qui mal y pense*, i. e. *Evil be to him that Evil thinks*, is disposed in a Scroll, contrived for that Purpose.

THE South Side is embellished with an agreeable Variety of emblematic Figures, expressive of the Art of Navigation.

On the West Side,

Is a *Latin* Inscription, within a Curtain, adorned with Flowers, the Purport whereof is, that *TOBIAS RESTAT*, who was an Inhabitant of *Windsor*, and one of his Majesty's Domestick Servants, erected that Monument, in the Year of our Lord, 1680, in order to perpetuate the Memory of his Royal Master, and to testify to the World, his grateful Acknowledgments of all the Favours, which from Time to Time had been conferred upon him.

THE North Side of the Pedestal is embellished with a vast Variety of Fruits, &c. The whole is enclosed with Iron Ballustrades, in a square Form, with Lamp-Irons at each Angle. And underneath it, is a curious Water-Engine, or Machine, for supplying the Royal Palace with Water, as Occasion shall require.

As there is nothing more Material to be viewed in this Quadrangle, we shall now conduct our Readers into the Park, which lies contiguous, and is kept as smooth as a Carpet: At the Entrance whereof is erected a large Seat, with a high Back and Cover for the Head, which turns so easily, the whole being fixed on an Iron or Brass Pin for that Purpose, that whoever sits in it, may turn it from the Wind, or the Sun, in Case either should prove incommodious, and may enjoy, even in a Storm, a perfect Calm. The Invention of this agreeable Machine is ascribed to Queen *Elizabeth*, who, though she took great Delight in being out in the Air, and even in the Rain, if not too violent, yet could not endure (as we have before observed) to be ruffled by the Wind.

To conclude, all the Parks about *Windsor*, are very agreeable and spacious. Even the Little Park (as it is generally called) is at least three Miles in Circumference: The great one Fourteen, and the Forest above Thirty.

THE first is peculiar to the Court; the others are open and free for Riding, Hunting, or taking the Air, according as the Gentlemen, or Ladies who reside in the Parts adjacent, are respectively disposed.

IN a Word, the Lodges in these Parks, which have been beautified by their respective Rangers, might, with Propriety enough, be called Palaces, were not their Glory eclipsed by the Palace itself, to which they belong.

HAVING thus taken a general Survey of all the most material Curiosities of this Royal Palace; at least, of those, which are daily exposed to publick View, we imagine, a succinct Account of *Eton* College, (as it is so antient, and so stately a Building, and lies, as it were just underneath it,) will be thought no disagreeable Amusement, nor looked upon as a forced, or an unnatural Conclusion of this our present Undertaking.

THOUGH *Eton* is not in the same County as *Windsor*, yet nothing parts them but a Wooden Bridge, that crosses the *Thames*; and the first Thing that strikes the Eye, is the College we speak of, which is allowed on
all

all Hands to be the finest School, or Seminary, for what is generally called Grammar Learning, that is to be met with, not only throughout the Kingdom of *Great Britain*, but possibly throughout all *Europe*.

THIS Building, (the great School-Room only excepted) is very antient, and the Chapel is truly *Gothic* : Within these few Years, however, the Whole has been repaired and beautified, at a very large Expence, out of the College-Stock, and a noble Library for the Reception of a vast Number of Books, has been added to it.

THERE is a fine Statue likewise erected in the great Court, in Commemoration of the Founder, by one Dr. *Godolphin*, who had been Dean of *St. Paul's*, and Provost of this College.

THIS College was founded by King *Henry* the VIth, who was a very munificent Prince, and a great Encourager of Learning in general, as is evident from his founding *King's College* in *Cambridge*, as well as this, to which those, who are brought up at *Eton School*, are yearly removed.

THERE is an annual Revenue, or Income, of about five thousand Pounds, settled upon this College, which maintains a Provost, a Vice-Provost, six Fellows, seventy Scholars, several Choristers, and other inferior Officers and Servants.

THERE are two Schools here, the Upper and the Lower, and each of them is divided into three distinct Classes.

THERE is one Master, and four Assistants, to each School.

IN the latter, the Children are admitted very Young, and are there initiated into all School-Learning.

WHENEVER a Scholar is taken into the former, he must be able to make *Latin Verses*, and have likewise some Idea of the *Greek Language*.

THERE are a great Number of Children, for the most Part, of the best Families in *England*, and of Persons of the highest Rank and Distinction, who board with the Masters, and reside within the College, besides the seventy, who are upon the Foundation.

THE Number of Scholars instructed here, are for the Generality, between four and five Hundred.

THE first *Tuesday* in *August*, is annually set a-part for electing of Scholars, in order for their Removal to the Univerſity.

AT this Time, the Provost of *King's* College, one ſenior, and one junior Poſer, who are Fellows, together with the Provost, the Vice-Provost, and the Head Maſter of *Eton* College, call the Scholars of the upper Claſs before them, and after a due Examination of them in the ſeveral Branches of their Learning, ſelect Twelve, ſuch as they judge beſt qualified, and enter their Names into a Roll, according to their Standing.

NOTWITHSTANDING ſuch Inrollment, they are not directly removed from the School, but are obliged to wait till there are Vacancies fall in *King's* College; and whenever any ſuch happen, they are gradually removed.

A SCHOLAR, thus elected, is received on the Foundation of *King's* College, at his firſt Arrival there; where he purſues his Studies for three Years ſucceſſively; after which he is entitled to a Fellowship, unleſs he forfeits his Right and Intereſt therein, either by Marriage, Eccleſiaſtical Preferment, &c. either of which is a ſufficient Bar by the Statutes.

THE Provost has a noble Houſe and Garden for his own private Uſe, beſides the free Uſe at Pleaſure of the College-Gardens, which extend almoſt to the *Thames* Side, are well planted, and ſtrike the Eye in a very agreeable Manner.



A CATALOGUE of Pictures in Windfor Castle,
from the late Mr. Virtue.

Numb.

- 738 **A** Man in Black, at half Length, with a Book in his Hand, by *Tintorett*.
- 739 The Duke of *Gloucester* when he was a Child, by Sir *Peter Lely*.
- 740 The Countess of *Dorset* at Length, a Copy after *Vandyck*.
- 741 A naked Figure of St. *John*.
- 742 The Dutchess of *Richmond*, whole Length, by *Vandyck*.
- 743 Our Saviour brought before *Pilate*, by *A. Schiavoni*.
- 744 The Resurrection of our Saviour; eleven Figures standing by the Sepulchre.
- 745 Sir *Kenelm Digby*, with a Globe behind him, half Length, by *Vandyck*.
- 746 An *Italian* Lady at half Length, with a gold Chain.
- 747 Duke of *Hamilton*, half Length, by *Hanneman*.
- 748 A curious Piece of Needle-work.
- 749 The Duke of *Buckingham* and his Brother, by *Vandyck*. (*Now at Kensington*.)
- 750 The late Prince and Princess of *Orange*, by *Vandyck*.
- 751 Our Saviour curing the Lame and the Blind, by *Vario*.
- 752 The Dutchess of *Portsmouth*, at Length, by Sir *G. Kneller*.
- 753 King *Charles* the Second when he was Young, standing in Armour, by *Vandyck*.
- 754 A naked *Venus*, with a Woman looking in a Trunk, by *Titian*.
- 755 The Birth of *Jupiter* sucking a Goat, by *J. Romano*.
- 756 A Cupid sleeping, with a Bow by him, by *Corregio*.
- 757 A Cupid leaning on his Bow, by *Corregio*.
- 758 A naked *Venus* with three Cupids.
- 759—762 Four History Pieces of one Bigness, by *Sig- nor Genaro*.
- 763 A large Piece, being the nine *Muses*, by *Tintoret*. (*Now at Kensington*.)

764 The

Numb.

- 764 The Judgment of *Midas*, by *And. Schiavoni*.
 765 *Perseus* and *Andromeda*.
 766 A *Venus* sleeping, a Satyr with several Cupids by her, by *Perseus*.
 767 A Piece, being *Lott* and his two Daughters.
 768 A Piece with Thistles and Flowers, a Hedge-hog in it, by *Witboes*.
 769 The History of *Mark Anthony* and *Gleopatra*, by *John Thebray*.
 770 The Marquis del *Guaſto* and his Family, by *Croſs*, after *Titian*.
 771 Sir *Kenelm Digby's* Lady, with a Satyr, and several Cupids by her, by *Vandyck*.
 772 The Murder of the Innocents.
 773 A Madona with St. *John*, and *Elizabeth* with four little Angels.
 774 *Judith* with *Holofernes's* Head in her Hand, holding the Sword behind her.
 775 The drawing of St. *Paul* out of the City, by *Julio Romano*.
 776 *David*, with *Goliath's* Head in his Hand, by *Fetti*.
 777, 778 Two Pictures at Length.
 779 *Lucretia* stabbing herself.
 780 The Roman Charity.
 781 A Madona, with St. *John* and *Elizabeth*.
 782 A *Magdalen* lying at Length, with a Book and Death's Head by her, by *Guido*.
 783 *Judith* with *Holofernes's* Head, and an old Woman holding a Bag to her.
 784 A Piece, being *Scotus* writing.
 785 *Judith* with *Holofernes's* Head, and an old Woman by her, by *Guido*.
 786 *Prometheus* with a Vulture tearing him, by Young *Palma*.
 787—791 Five large Landſcapes, with ſeveral Houſes of Prince *Maurice's* in them, by *Oldenbergh*.
 792 A Madona, with St. *John*, St. *Catherine*, and *Joſeph* with a Basket of Fruit.
 793 An *Ecce Homo*, by *Titian*.

794 The

- 794 The laying our Saviour in the Sepulchre, by *Titian*.
 795 The Birth of Christ, with the wise Men coming to him; a Copy, by *Cross*.
 796 A Madona, with St. *John* and *Joseph*, after the Manner of *Raphael*.
 797 The Chocolate Tree.
 798 A *Diana*, with a Dog and a Bow.
 799 A Piece with a *Japan* Peacock in it.
 800 A Piece with a Dog, a Stork, and a Brass Pan in it.
 801 The Hunting of the Bears, by *Bassan*.
 802 The Hunting of wild Boars, by *Snyders*.
 803 A Piece, being a Landscape with a Building, and several small Figures, with some Boats in the Water.
 804 A large Piece, being *Lacy* the Comedian in three different Characters, by *Michael Wright*.
 805 A Night-piece, with three Figures Singing.
 806 A Family, being ten Figures, by *Giorgione*.
 807 A Piece, being divine Love.
 808 A Landscape.
 809 The Duke and Dutchess of *Buckingham*, with two Children.
 810 *Saul* fall from his Horse.
 811 Three Children's Heads with a red Rose, and a white Rose over them.
 812, 813 Two *Indian* Women, at Length.
 814 *Anne*, Queen, at Length.
 815 A Madona, with St. *John*, St. *Joseph*, and St. *Catherine*.
 816, 817 Two Pieces, being the two Thieves crucified with our Saviour.
 818 The *French* King to the Waste, by *Matthews*.
 819 The Prince of *Orange*, at Length, by *Huntorst*.
 820 A *Lucretia*, in a furr Gown, much spoiled.
 821 An *Ecce Homo*, by some *Italian* Hand.
 822 St. *Jerome* sitting with a Lion by him, by *Q. Matsys*.
 823 The Virgin *Mary*, with our Saviour in her Arms.
 824 A large Piece of Perspective, being a Church.
 825 A *Magdalen*, to the Waste.
 826 A Landscape, with Ruins, several small Figures carrying Goods.

Numb.

- 827 A Piece of the Gods and Goddeſſes, very flight.
 828 *Suſanna*, with the two Elders.
 829 The Scourging of our Saviour.
 830 The Birth of our Saviour, with Angels in the Clouds, by *Setto Cleeve*.
 831 St. *John* baptizing our Saviour.
 832 A Madona, with *Joſeph*.
 833 An *Italian* Dutcheſs, at half Length.
 834 A Capuchine Frier, with a Death's Head in his Hand.
 835 The Duke of *Cambridge*, a Child, by *M. Wright*.
 836 A Man with a Spear running at Arms and Armour.
 837 King *James* the Firſt, at Length, by *Vanſomer*.
 838 A great Palace, where they are beheading the Saints.
 839 The Stoning of St. *Stephen*.
 840 The King of *Sweden*, with a Lion by him, in his Youth.
 841 The Duke of *Burgundy*, to the Waſte, in Armour.
 842 Queen *Chriſtina* of *Sweden*, half Length.
 843—852 Ten Pictures of Saints.
 853 Our Saviour upon the Croſs, by Sig. *Verrio*.
 854 A naked Boy aſleep.
 855 A *Magdalen* reading in a Book.
 856 A Landscape.
 857 A Piece with a Lute in it, and ſeveral Pieces of Plate, by *Roeſtraten*.
 858 A *Venus*, at Length, with a Cupid over her Head, by Young *Palma*.
 859 A Piece with four Figures to the Waſte, Singing, by *Giorgione*.
 860 A Landscape and Building, with two Figures in it.
 861 A Landscape, with an *Indian* Goole in it.
 862 A Man's Picture, half Length, by *Tinteret*.
 863 A Drawing, and painted *Venus* and Cupid, with a Satyr.
 864 The Dutcheſs of *York*, in the Manner of St. *Catherine*.
 865 A naked *Venus*, with an Organift playing.

T H E E N D.

